

**Scenography for
*"Book of Mormon: The Musical"***

By
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Submitted to the graduate degree program in Theatre and the Graduate
Faculty of the University of Kansas in partial fulfillment of the requirements
for the degree of Master of Fine Arts.

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Date defended: 04/16/2012

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Certifies that this is the approved version of the following thesis:

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I - Abstract

I came from the Islamic republic of Iran where only one of everything has the power of speak (one religion, one political view, one educational system and etc.), I found myself in United States, land of freedom I had heard, a place to express oneself openly. It was here that I first heard of new religious movements, something that would have been denounced in my homeland. I have a close friend in religious studies who has talked with me about all the cults and stereotypes surrounding “fringe” religious movements such as Mormons, Freemasons or even Catholics. And then I read in the news about the opening of an outrageous musical on Broadway about Mormons. It was very bizarre and amazing at the same time. I listened to the music and realized, “I love this.” The *South Park* guys and the gentleman from *Avenue Q* have taken things that are unsayable and said them. Passages of the book of Mormon are revealed during the play and they will lead one, by the end, to a better understanding of Mormonism’s absurdity. As is always true of the best satirist, they are merciless but never mean.

I chose the play for my thesis because I believe it is fresh, original and energetic and has given me the of opportunity to be creative all the while laughing at myself and the ridiculousness of so many things I had been taught to believe in.

**To my parents for all their supports,
with affection and respect.**

Table of contents

| | Page |
|----------------------------|------|
| Title page | i |
| Acceptance page | ii |
| Abstract | iii |
| Acknowledgements | iv |
| Table of contents | v |
| | |
| Introduction | 1 |
| Design Statement | 3 |
| Set Design | 4 |
| Drafting | 7 |
| Set Model | 15 |
| Costume Design | 23 |
| Costume Plot | 26 |
| Costume List | 27 |
| Costume Renderings | 34 |
| Lighting Design | 60 |
| Light Plot | 62 |
| Channel Hook up | 63 |
| Instrument Schedule | 67 |
| Lighting Story board | 71 |
| Conclusion | 82 |
| Bibliography | 83 |

II - Introduction

The Book of Mormon is a new musical comedy written by Trey Parker and Matt Stone, the authors of “*South Park*,” and Robert Lopez, one of the principal creators of “*Avenue Q*”. This show is about two naïve Salt Lake City educators sent to Africa (an unknown, unfamiliar world) to convert locals to Mormonism, and while getting used to the new situation, support their values and learn as much as they teach. Their only tool is the gospel of the American Moses, Joseph Smith through which they are dealing with a defensive group of villagers, AIDS and poverty plagued, who have a few choice words for God.

A forward to the script by Mark Harris helped me to a better understanding of play’s concept:

What the creators of *The Book of Mormon* understands so brilliantly is an essential and underexplored contradiction in the American character: they revel in the conundrum that we love learning about, mystical faraway places-whether Uganda, Orlando or Sal Tlay Ka Siti- but at the same time, we are so creeped out by anything or anyone that is not just like us that we have to makeup fairy tales about them (and sometimes about ourselves) to make everything feel okay again. But the simple primitive people are not so simple-and neither, it turns out, are the simple primitive missionaries.¹

¹ Mark Harris is a journalist and the author of PICTURES AT A REVOLUTION: FIVE MOVIES AND THE BIRTH OF THE NEW HOLLYWOOD.

The ideas expressed above mirror my own thoughts about American people. Moreover, Africa — and the way it has been picturesquely or sentimentally represented in movies and the media — is a major source of my inspiration. Nothing is off limits and the show examines cultural transmission, adaptation and assimilation.

I believe it is only in theatre that we can have fun with absolutely anything in the oft-painful run of human experience and at the same time understand a message behind truly religious behavior. This is based, the authors suggest, on peacemaking aspects that draw people together rather than force them apart.

After nearly seven years of development, the show opened on Broadway in March 2011. *The Book of Mormon* has garnered positive critical response and numerous theatre awards including nine Tony Awards, one of which was for Best Musical and a Grammy Award for Best Musical Theater Album. An original Broadway cast recording was released in May 2011 and became the highest-charted Broadway cast album in over four decades, reaching #3 on the *Billboard* charts.

III - Design Statement

The Book of Mormon uses the language of musical theatre and a mixture of ridicule. My goal was to create a theatrically symbolic world that could serve both the realistic and farcical musical aspects while, at the same time, shocking the modern-day audience. As the scenographer, I have the role of director-designer, and start everything by analyzing the script. This show makes specific use of the teachings of the Mormon Church and especially of its history from which the play takes its title. Church founders, such as Joseph Smith and Brigham Young, appear in illustrative sequences, as does Jesus and an angel named Moroni. When looked at from a certain angle, all these ritual forms are on some level absurd and showing this absurdity was my main concept in visualizing everything from set to costumes.

The Script presents the designer with two different worlds. First we are in the formal, safe, Mormon habitat in Salt Lake City and then we are transported to the other side of planet and Uganda. These worlds demand artistic choices of costumes, sets, props and lighting to create a visual collage for narrating the story.

My analysis of the design will begin with a discussion of the set, followed by costumes ending with lighting design.

IV - Set Design

I started by dividing the story in locations. There are two main sites, Salt Lake City and then a village in north Uganda. I wanted the African place to stay mystical and unknown for audience until the characters arrive there and everything is revealed. Salt Lake City and Uganda have nothing in common so I couldn't use a general setting and add details to suggest different locations. Thus, I came up with the practical idea of separating the sites by a wall.

In my design concept I believe that showing too many details would spoil the story and the set pieces needed to be suggestive rather than realistic. Mormon temples are regarded as very sacred places to the followers and they are used only for special temple ceremonies and not open to the public. In my research I saw that these places had a holy atmosphere and were very clean and white. Here the wall solved the problem. This was an interior wall of a temple and all the first scenes of the play, such as the hill Cumorah, the missionary center and the airport happen in front of it.

The surface of the wall is covered with shelves of books, pages of *The Book Of Mormon*, Mormon's golden plates and it looks like a library. The practical solution for picturing the movements throughout these scenes was to divide the wall into three pieces, each of which has a hidden door. This gave me the ability to design various compositions and realize my desired configuration for each scene. In addition, I also put three LED screens on the wall sections, which project some characters and voices and allow me to "open a door to fantasy."

The Narrator will start in front of the wall with Mormon appearing on a moving ladder and Jesus talking through LED screens, chairs will be moved in association with each of the missionaries; and doors will slide up to show the Elders' cardboard airplane to Africa. The Salt Lake City story ends there and we are then transported to Africa.

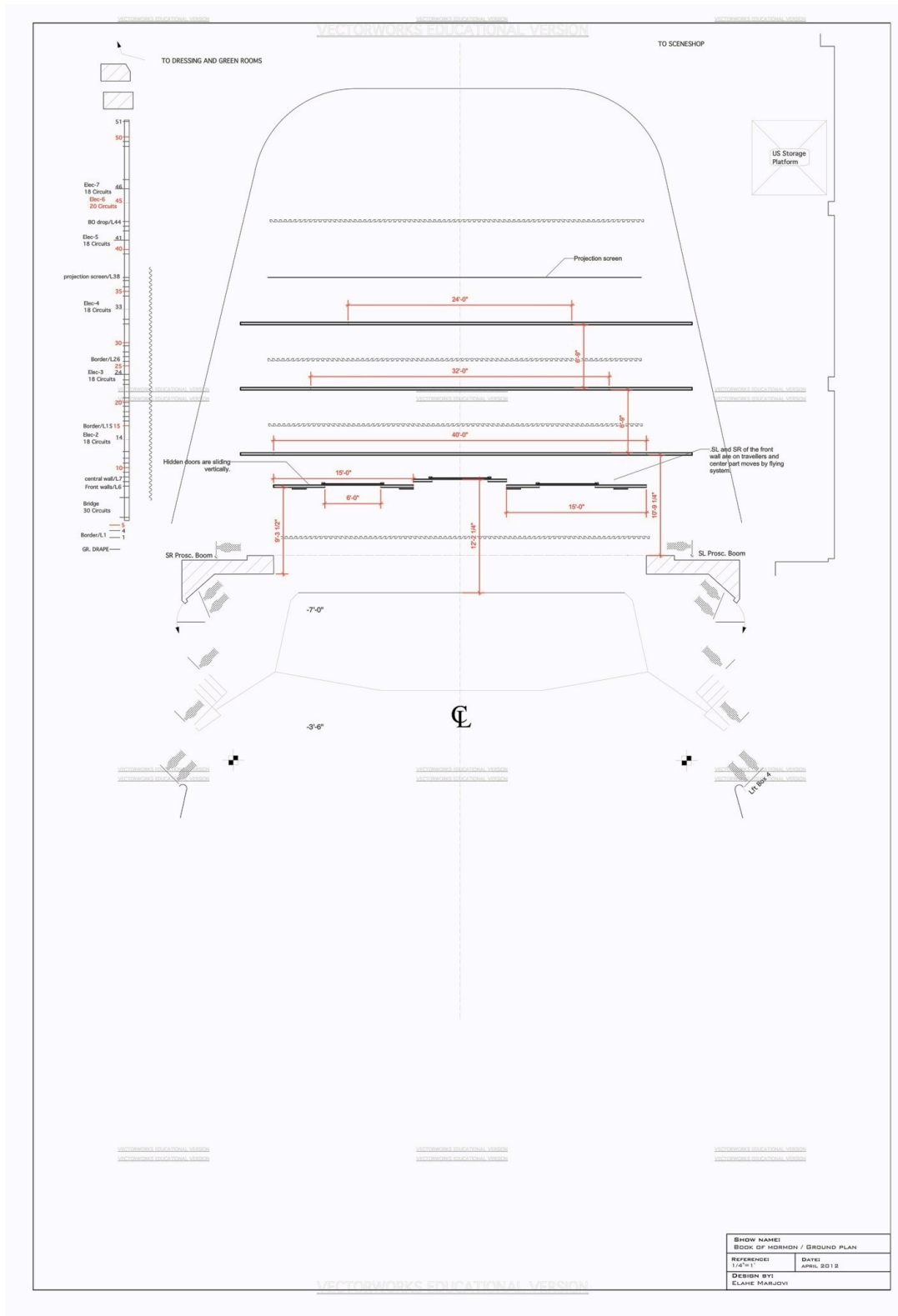
The first song in Africa is "Hasa Diga Eebowi" which is profound and hilarious at the same time. We are entering the foreign land and magic needs to happen to present the horror and wonder. The walls fly out and off the stage to reveal the village behind them.

The first thing that an African village will bring to my mind is spectacular nature with warm and rich colors. So the Elders jump from the cold and clean temple environment into a wild place with organic shapes. Here I used three portals, decreasing in size as they appear upstage suggesting an endless space filled with randomly shaped trees. They are the centerpieces for the remainder of the scenes.

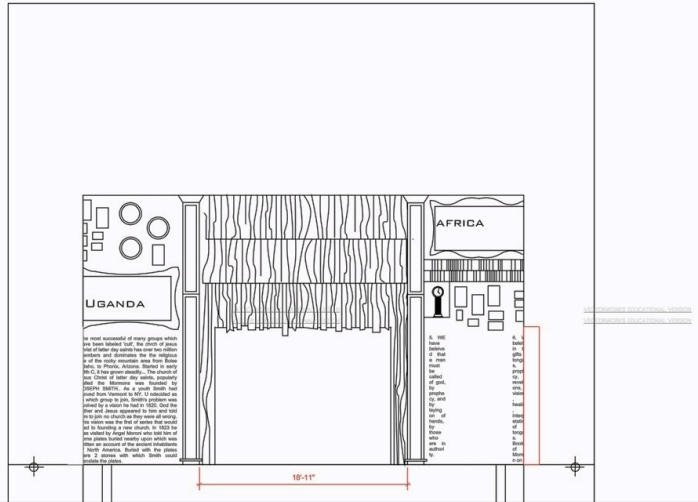
The scenes change by different set pieces rolling in and out from in-between the portals. These include a suggestive door and window with a bed for the Mormon living quarters, and a half circle interior of Nabulungi's house, and a traditional Ugandan house with its hexagon roof and thatched covering. In Act 2, Elder Price sings the *Spooky Mormon Hell Dream*, a song consisting of bitter social commentary and featuring characters such as Hitler, Jesus and Johnny Cochran. Here two front pieces of the wall will travel in from stage right and left and Price performs in front of the stage. The imaginary characters will be

portrayed as 4-foot tall puppets that cast shadows on the walls creating the creepy environment.

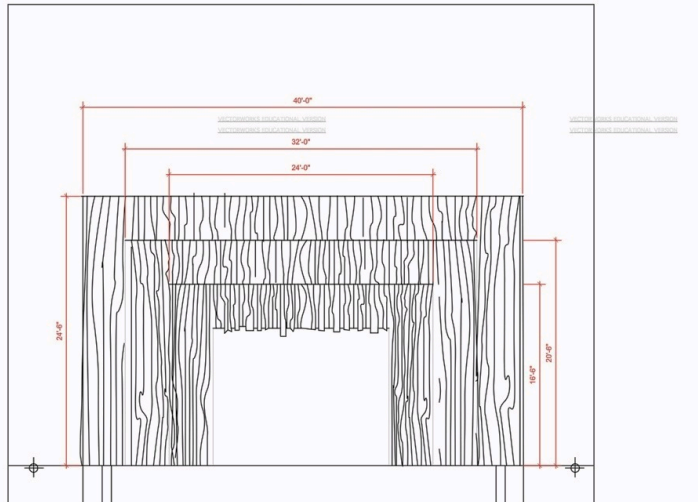
The general's camp will not be real camp. He is a loser pretending to have power and frighten everyone. He sits on a pile of straw and guns. The Baptism happens with different sizes of buckets of water placing in line at front of the stage and I designed an exposed shelter structure for the Café and the mission's president's scene. The final location is just filled with actors singing the "Hello" song in front of the portals. Mystery is exposed.



Ground plan



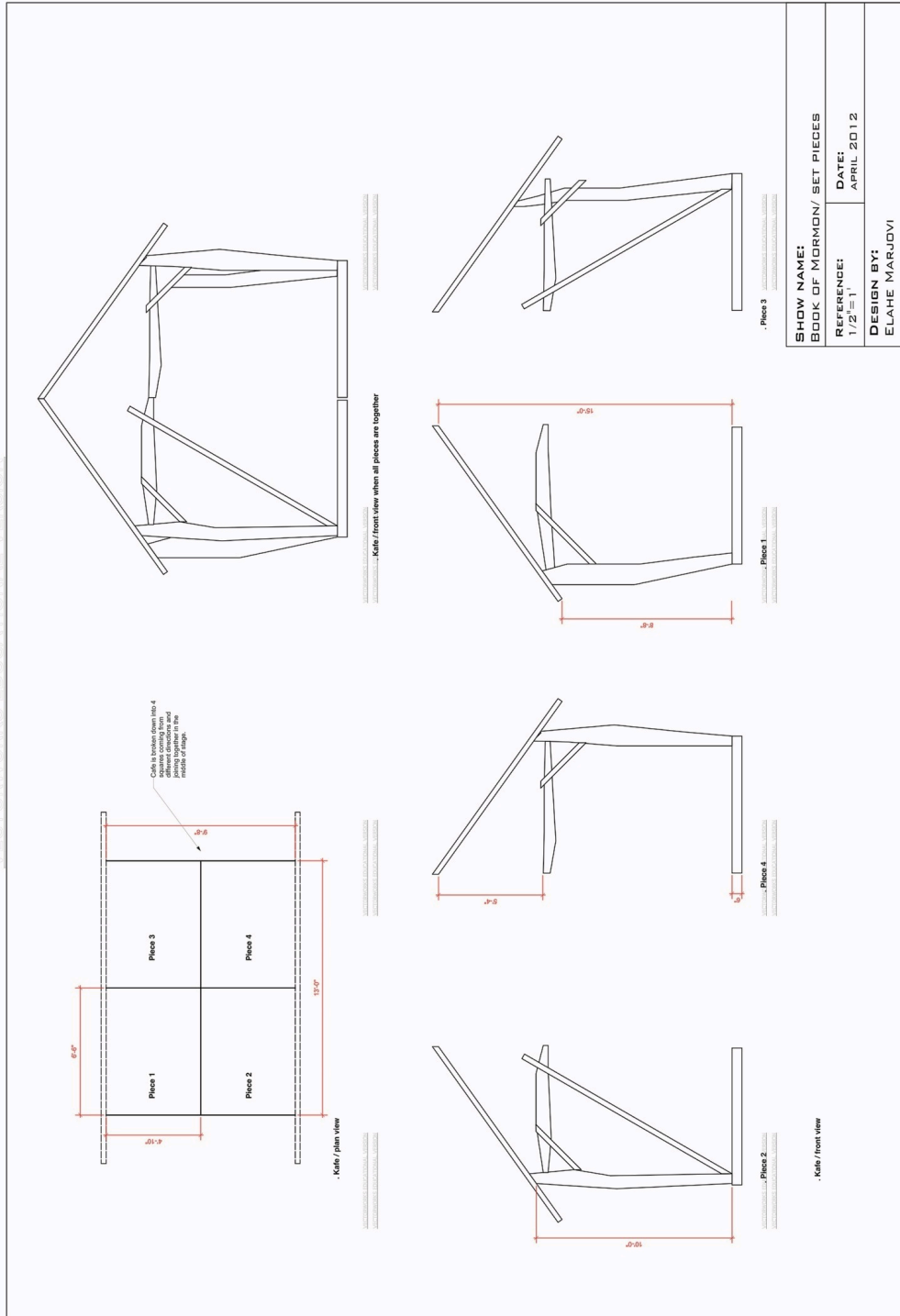
. First arrival in village



. Village

| | |
|--|---------------------|
| SHOW NAME: BOOK OF MORMON/ FRONT ELEVATIONS | |
| REFERENCE: 1/16" | DATE: APRIL 2012 |
| DESIGN BY: ELAHE MARJOMI | |

Elevations



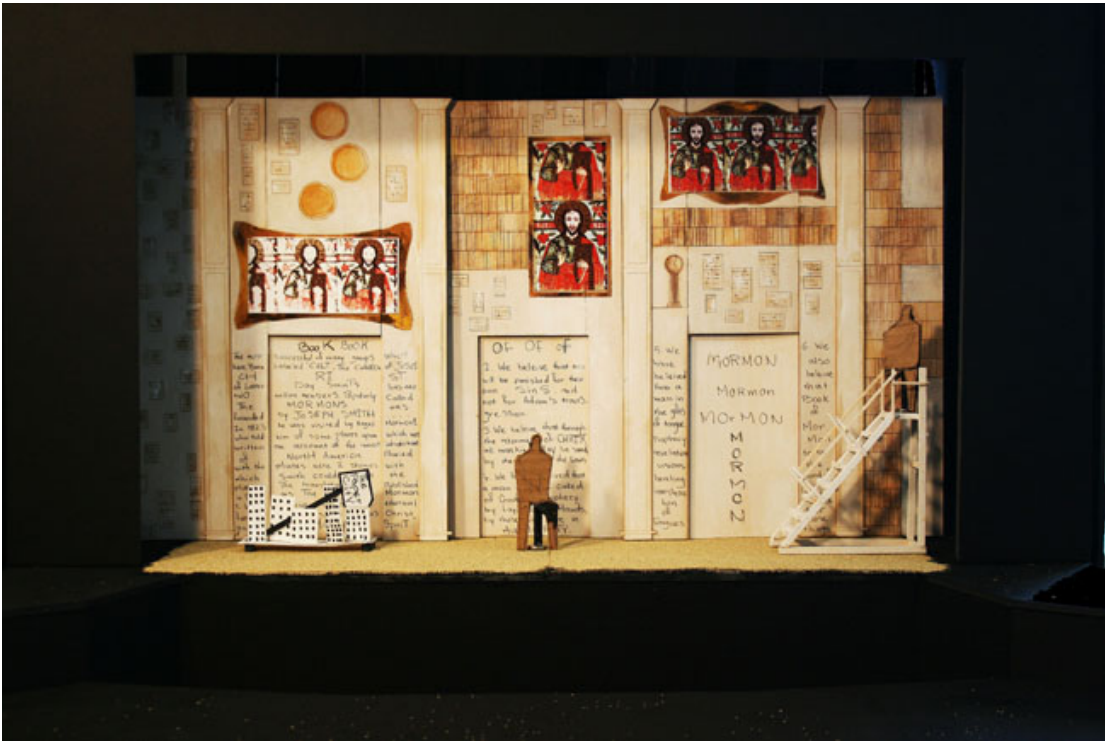
| | |
|--|---------------------|
| SHOW NAME: BOOK OF MORMON/ SET PIECES | |
| REFERENCE: 1/2"=1' | DATE: APRIL 2012 |
| DESIGN BY: ELAHE MARJOVI | |

Set pieces details



- Opening scene

Set model / SC: ½"-1'



- **Top of the show with narrator and Mormon**

Set model / SC: ½"-1'



- **Salt Lake City airport**

Set model / SC: ½"-1'



- **First arrival in African village**

Set model / SC: ½"-1'



- **African village**

Set model / SC: ½"-1'



- **Nabulungi's house**

Set model / SC: ½"-1'



- **Spooky hell dream**

Set model / SC: ½"-1'



- **Kafe**

Set model / SC: ½"-1'

V - Costume Design

This play deals not with logic, but with magic. I wanted the costumes to be purely theatrical and suggest an overstated glamour, because I think these hold the visual keys of the musical. The costumes are not something the characters would pick for themselves but are designed for them specifically and they all carry symbols to help the audience recognize them while enjoying the glamour. They are all presented with collage, because this technique allowed me to create an artistic statement representing a collage of cultures and helped with a better presentation of my suggestive layers.

The first group is the historical-religious characters of Mormon, Moroni and Joseph Smith along with narrator who is presented with them on the stage. Mormon and Moroni wear ceremonial costumes, which I found in their cultural shows in Utah and I only gave them glitter shawls. The narrator has a modern day suit and a bow tie in a similar color pallet of Mormon and Moroni, complete with an African skirt and headband. Joseph Smith wears the outfit I found in his historical images. His pants are covered with extracts of book of Mormon.

The second group is the Elders. The companion we follow is that of Elder Price, the typical scout who is serious about his faith but also deeply self-absorbed; and Elder Cunningham, who is just weird. He's a follower, a science fiction fan, and something of an obsessive liar. They have the standard outfits for young missionaries consisting of black pants, white dress shirts and black ties. Their pants are from shiny material and their ties are not real but only pieces of fabric in the shape

of a tie sewn to the shirts.

The third group is the Ugandans. They are sick of the wars and diseases that ravage their lives and believe God has turned his back on them. They will be chorus members anytime needed on the stage. The African people look very nice. They make aprons that look like skirts out of African fabric or dresses from bed sheets. I started off thinking about what items the characters might have at hand and I mixed all these with western elements as if they are imported goods. This adds a colorful, fun visual aspect to the stage look.

Mafala and Nabulungi are the main characters that have status among locals and their clothing needs to proclaim that. Mafala wears a tunic covered with spines expressing his power, leather pants with glass beads and a huge headdress reflecting his wealth. Nabulungi is a very dreamy girl and a follower of western culture. For her first appearance she has a white dress that she could have made for herself on the pattern of prom dresses and decorated with hand made paper dolls. She also wears a white wig of straw and weeds and birds' nests. This is intended as a funny statement as she tries to look like blonde girls. Then in her second appearance, she reflects a more realistic look with shirt and skirt out of woven African fabric. Underneath she is wearing jeans along with 'All Stars' shoes.

The rest of the men and women also have a combination of skirts, pants and are mostly barefoot. Their textiles are decorated with figurative,

often highly stylized motifs along with western prints for some of them. They have colored strings of beads hanging from them and bands of straws around their waists, arms or feet. The fabrics, ornaments and headdresses are also part of a symbolic language and all are in warm, rich colors. I also used body painting and specific makeup every now and then to create a vivid, special look.

The last group is the army of Ugandans. I didn't want to use the exact uniforms from my research. Nothing is serious in my design concept, and so are the military people. The airport security guards may be the only one having semi accurate uniforms, but with organic patterns. They are the ones who frighten the Elders upon their arrival in Uganda and they need to have a scary look. The General is just a regular villager who has attached so many fake ornaments such as gold trim and glitter cloth to his outfit in order to look exceptional. He also carries a beaded scepter symbolizing his powers. His guards put different unrelated pieces together to create a fake military look.

Mormon

- White Tunic
- Blue Shawl
- Green Waist band
- White Headdress with beads and feathers
- Brown Shoes
- Wooden Cane

Moroni

- White Tunic
- Green Shawl
- Light beige Waist band
- Green Head band
- White wrist bands
- Brown Shoes

Narrator

- White Shirt
- Golden Bow tie
- Navy vest
- Navy-golden striped coat
- Golden skirt with African pattern on bottom
- Navy waist band
- Red head band

Costume List

Joseph Smith

- White Shirt
- White Bow tie
- Long Navy coat
- Brown vest with golden chain
- Sand color Pants with extracts of Book of Mormon
- Black Shoes
- Golden Ring around his head

Lion King Character

- Covered by Lion King posters on back and front
- Black under wear
- Black Crown (shape of Lion's hair)

Elder Price

- White Shirt with black fabric in the shape of tie sewn on it (this has a red Mickey Mouse on one corner)
- Black Pants
- Black Shoes
- Black leather Belt

Elder Cunningham

- White Shirt with black fabric in the shape of tie sewn on it (this has a red Happy face on one corner)
- Black Pants
- Black Shoes
- Black leather Belt

Costume List

Security 1

- Olive shirt (covered by dirt and mud)
- Olive Military Jacket with red stripes and gold stars on shoulders (covered by dirt and mud)
- Olive baggy Pants (covered by dirt and mud)
- Black Leather Belt
- Black Boots
- Black Beret
- Sunglasses

Security 2

- White dirty Under Shirt
- Green grass patterned coat (covered by dirt and mud)
- Olive baggy Pants (covered by dirt and mud)
- Black Leather Belt
- Black Boots
- Yellow Scarf
- Black Cap

Mafala

- Black-Brown Tunic made of spines
- Light brown leather Pants decorated with beans
- Red, White, Blue and Green wrist bands
- Red Necklaces

Nabulungi 1

- White Dress covered by Paper dolls
- White Wig of straws and weeds

Costume List

Nabulungi 2

- Orange waist length, short sleeved shirt with straws
- Orange Skirt
- Green Waist Band
- Jean Pants
- White Sneakers (All Star)
- White Arm Bands
- Green Handkerchief

Ensemble woman 1

- Red Skirt with stripes
- White Waist band
- Yellow oval shape Neck cover coming down to waist
- Black Bras
- White Socks

Ensemble woman 2

- Flower pattern overall
- White Sneakers (All Star)
- Red Band around ankle
- Green, Yellow and Orange striped Turban
- Red Necklace

Costume List

Ensemble woman 3

- Black Bras with beaded straps
- White Skirts with beaded strings hanging on top
- White Scarf

Ensemble woman 4

- Green Dress
- Flower patterned Apron
- Red Waist Band
- Red hanging threads around knee
- Green Turban
- Red Earrings

Ensemble woman 5

- Orange sleeve less dress with lack straps
- Square shaped straw around top of the body with pieces of wood keeping it in place

Ensemble man 1

- Red pants
- Light brown leather Waist band with colorful threads hanging from
- Multi color Necklace

Costume List

Ensemble man 2

- White under Shirt
- Orange Skirt with stripes
- Green Waist Band
- Orange Head band
- White threads hanging from arm

Ensemble man 3

- American flag pattern short sleeved Shirt
- Jean Shorts
- White straws on waist
- Black Shoes
- White and Blue Bonnet

Ensemble man 4

- Orange mini Skirt with red and white string hanging from
- Red straps on chest
- Red Necklace
- Red head band with long White wig
- Red band around ankle

Ensemble man 5

- Red-Brown coat
- Multicolor striped Pants
- Black Boots
- Red Necklace

Costume List

General

- Olive Military coat with golden shoulder badge and name tags (covered by dirt and mud and half is in grass pattern)
- Belt made of bullets
- Red layered skirt with green stripes and threads hanging from
- Red Beret
- Beaded scepter

Guard 1

- Light Brown Shorts covered by dirt, mud and blood
- Brown Boots
- Ochre Gloves
- Belt made of Bullets
- White Arm bands
- Red Turban
- Strap of bullets on chest

Guard 2

- White, dirty and torn under shirt
- Jean Shorts with Light brown Apron in the front
- Belt made of Bullets
- Brown Hat
- Red Leggings

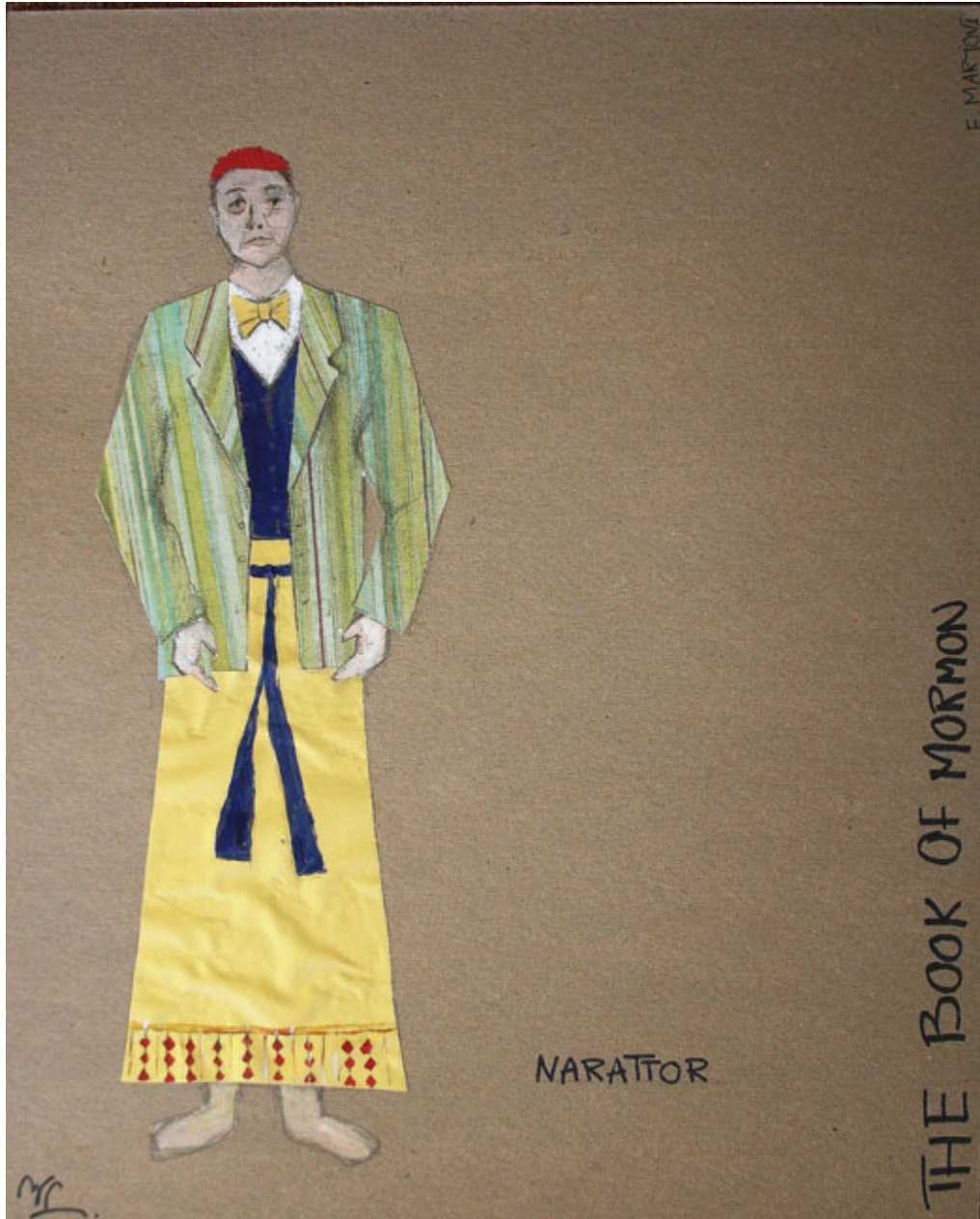
Costume List



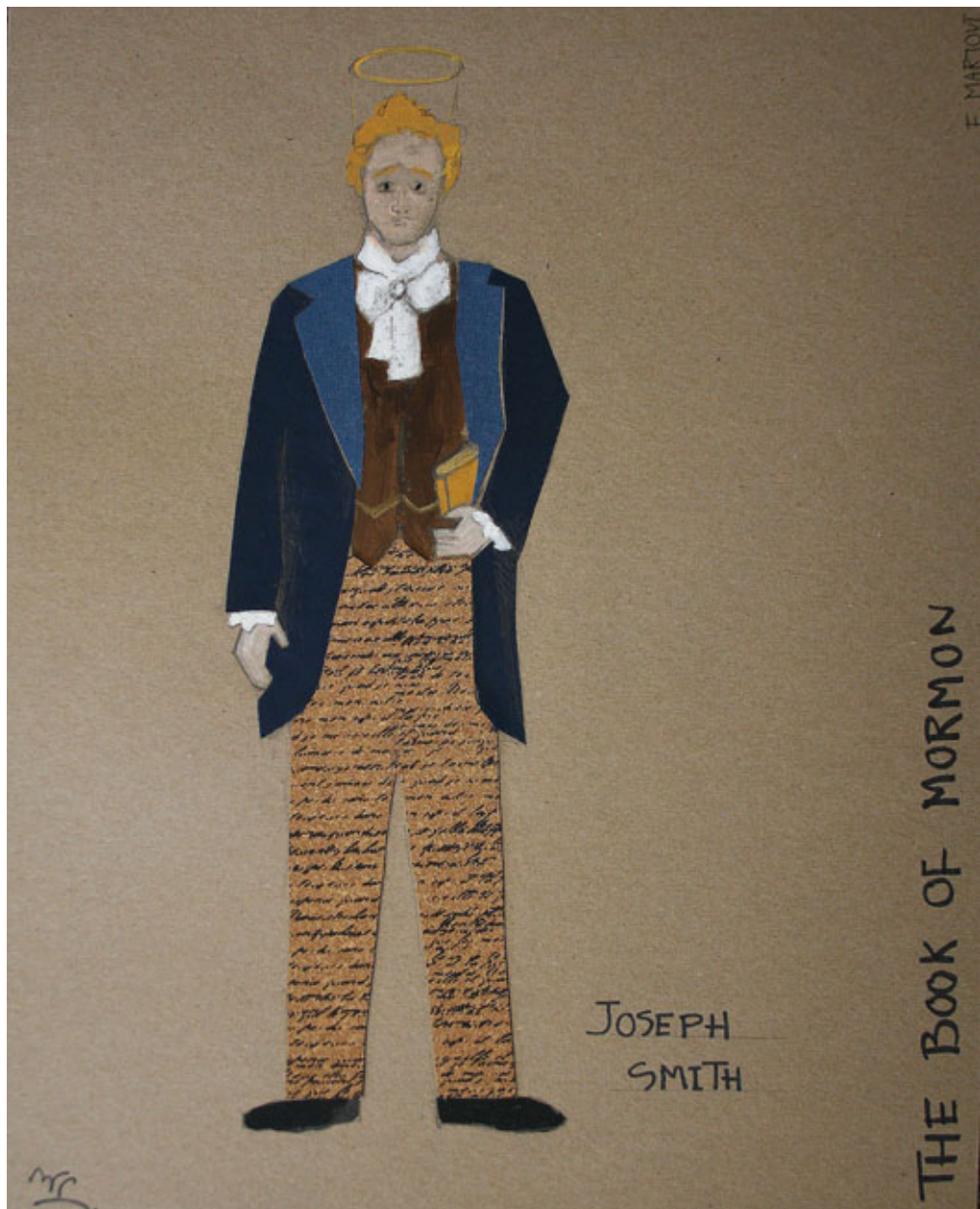
Mormon



Moroni



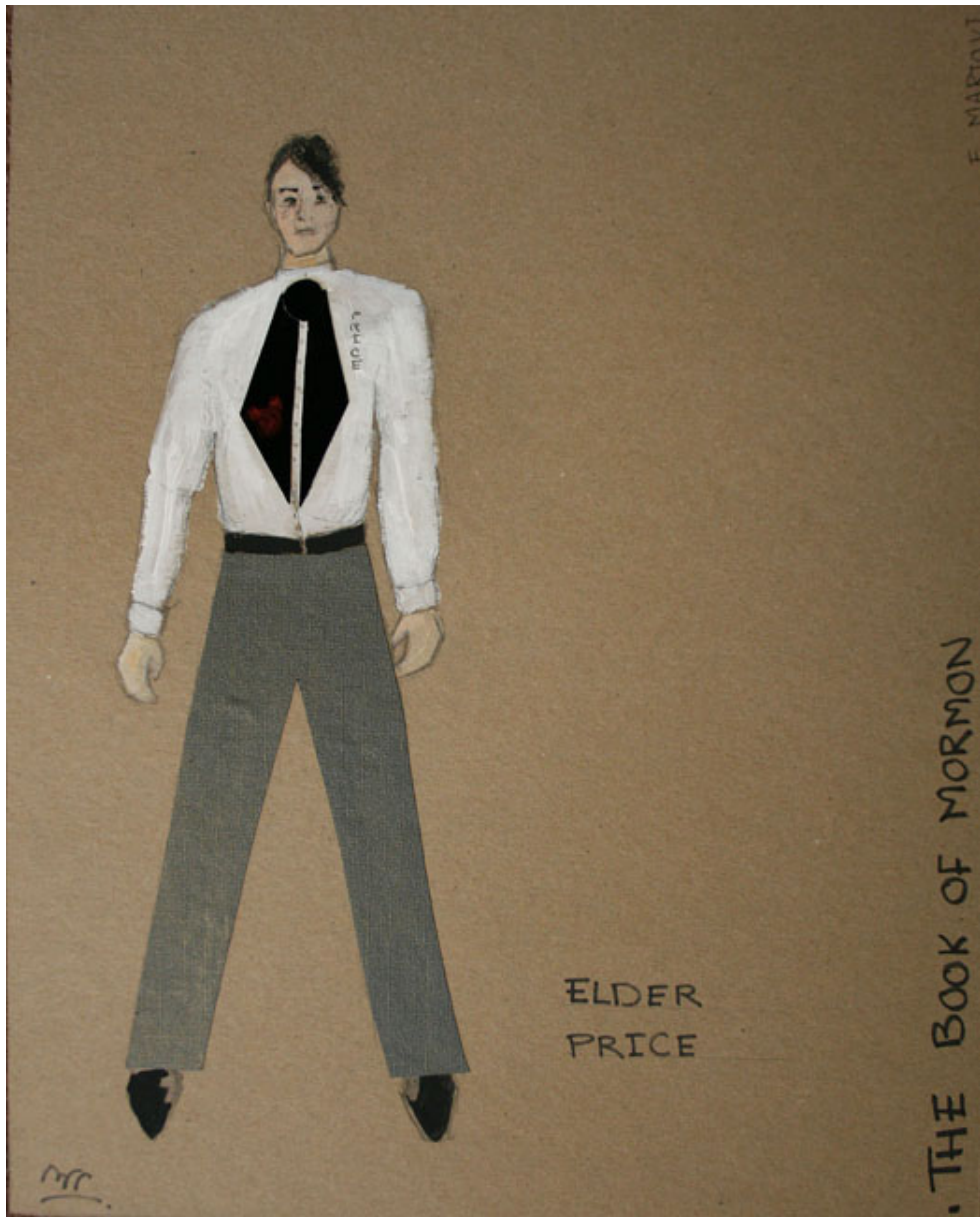
Narrator



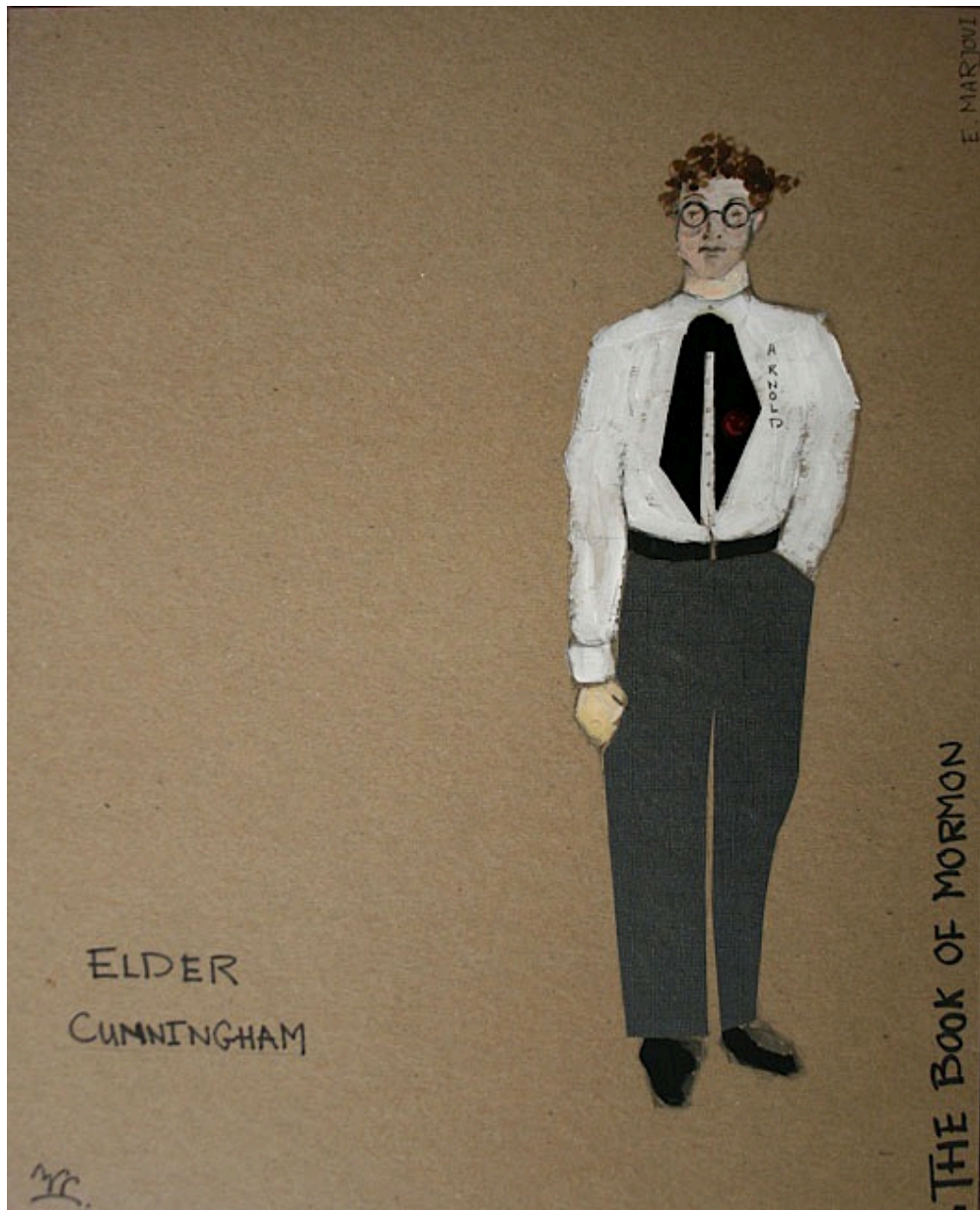
Joseph Smith



Lion King character



Elder Price



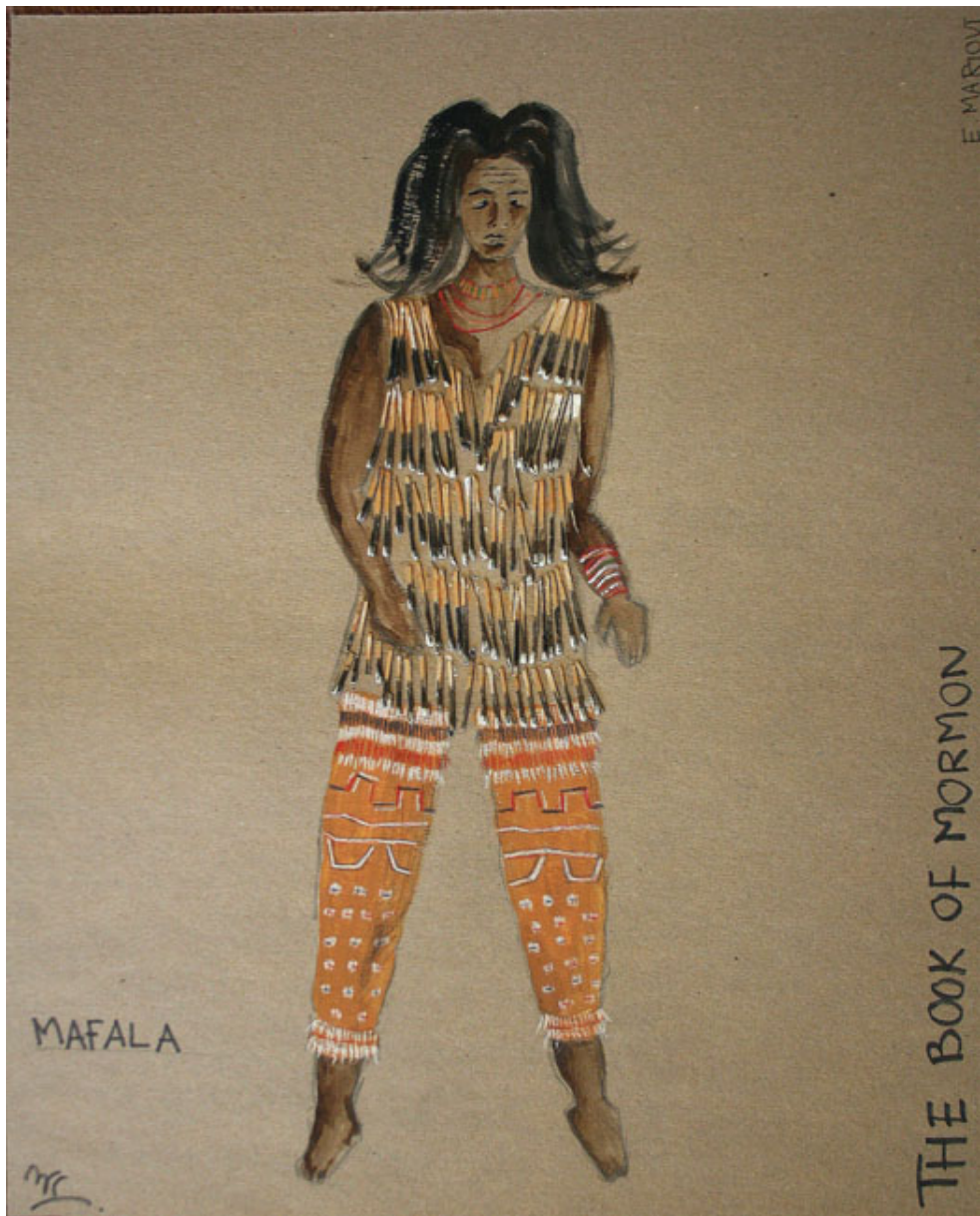
Elder Cunningham



Security 1



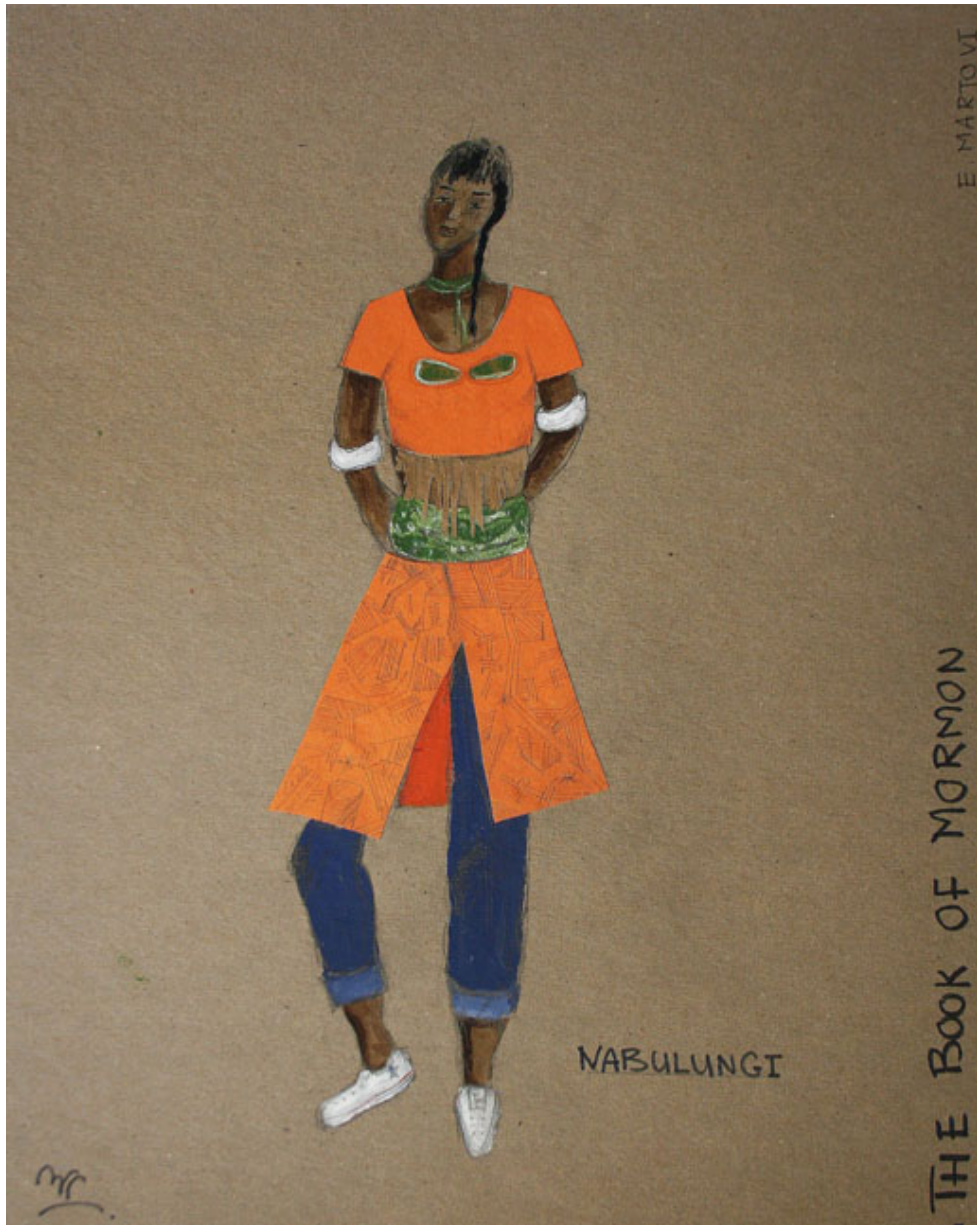
Security 2



Maafala



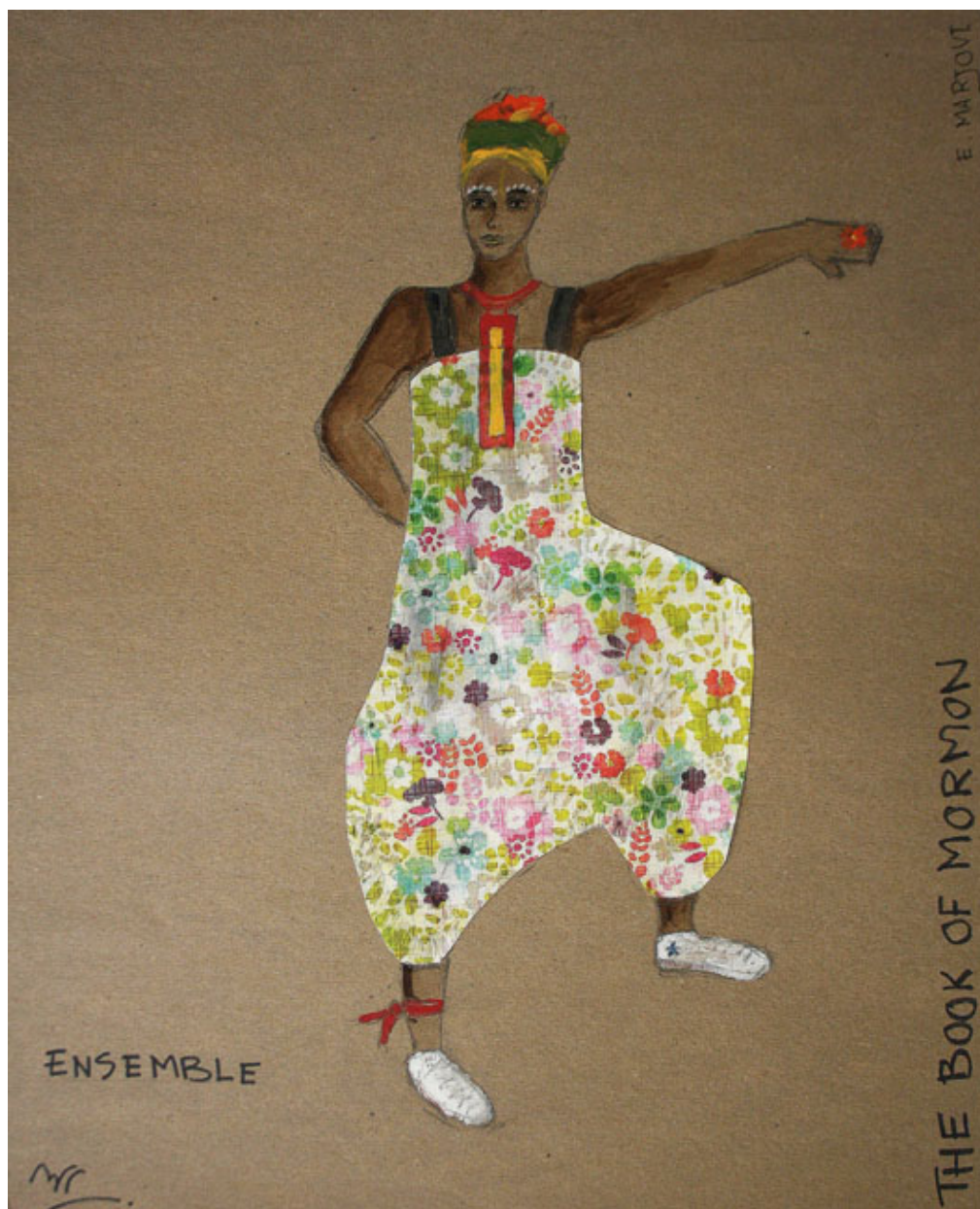
Nabulungi 1



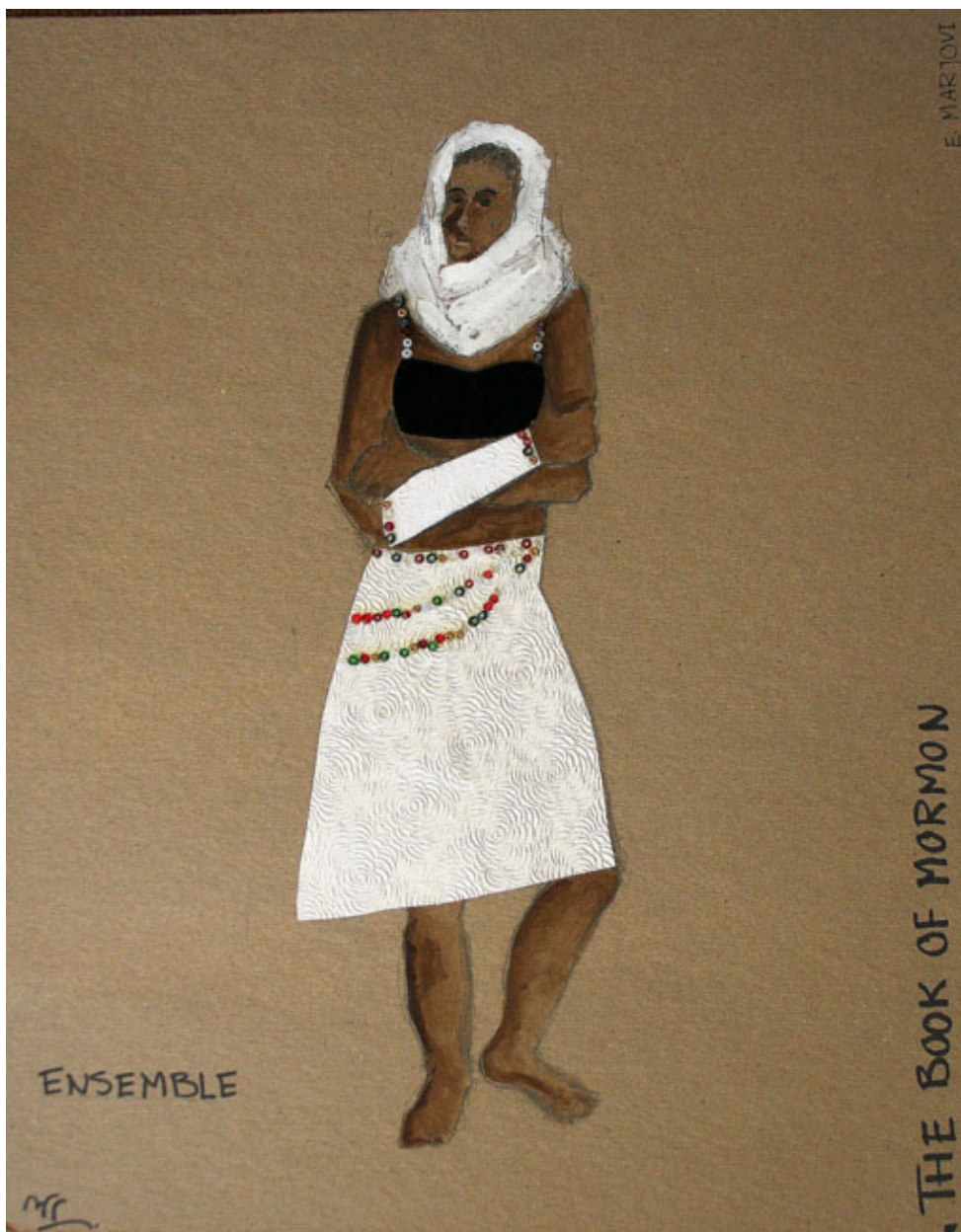
Nabulungi 2



Ensemble 1



Ensemble 2



Ensemble 3



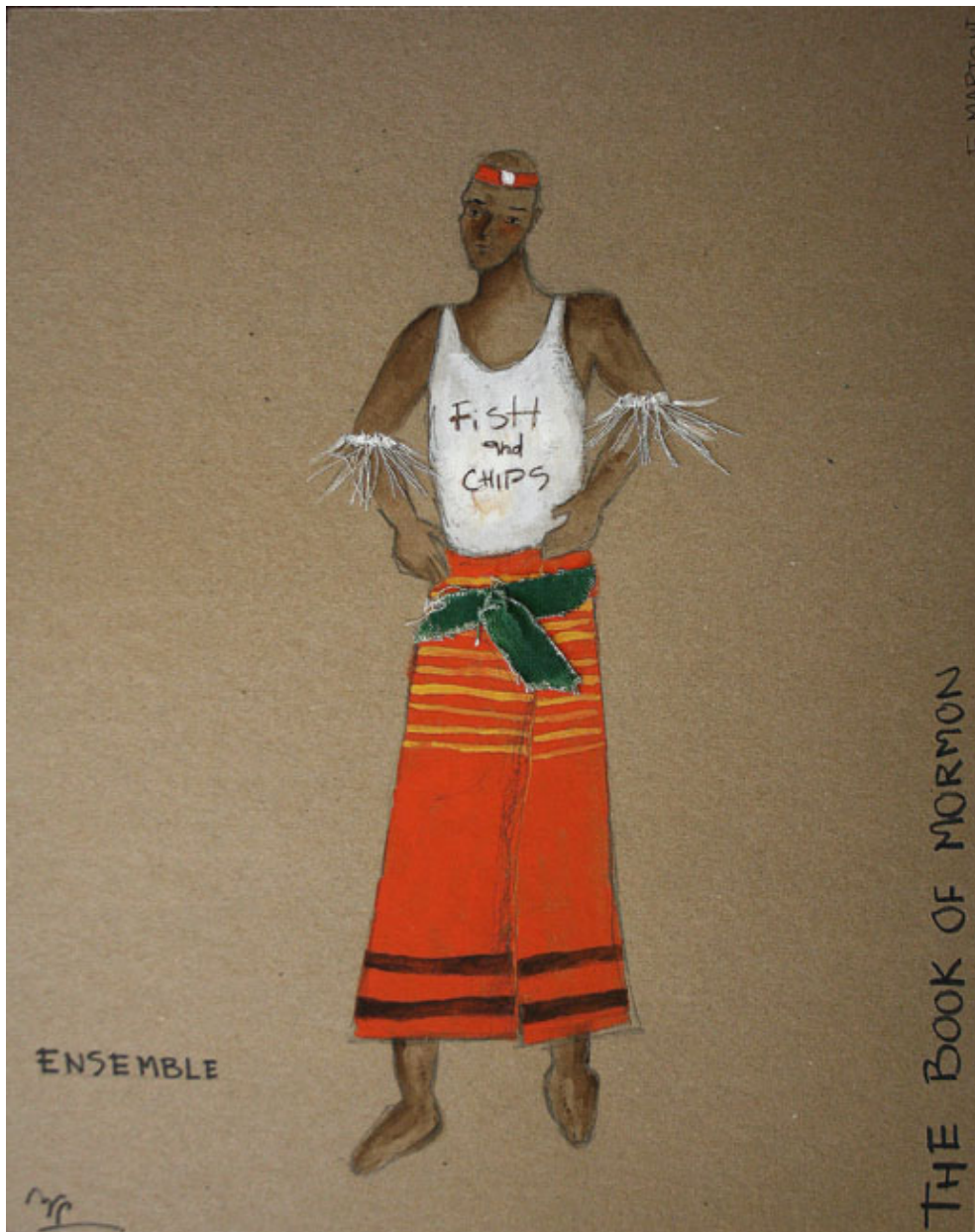
Ensemble 4



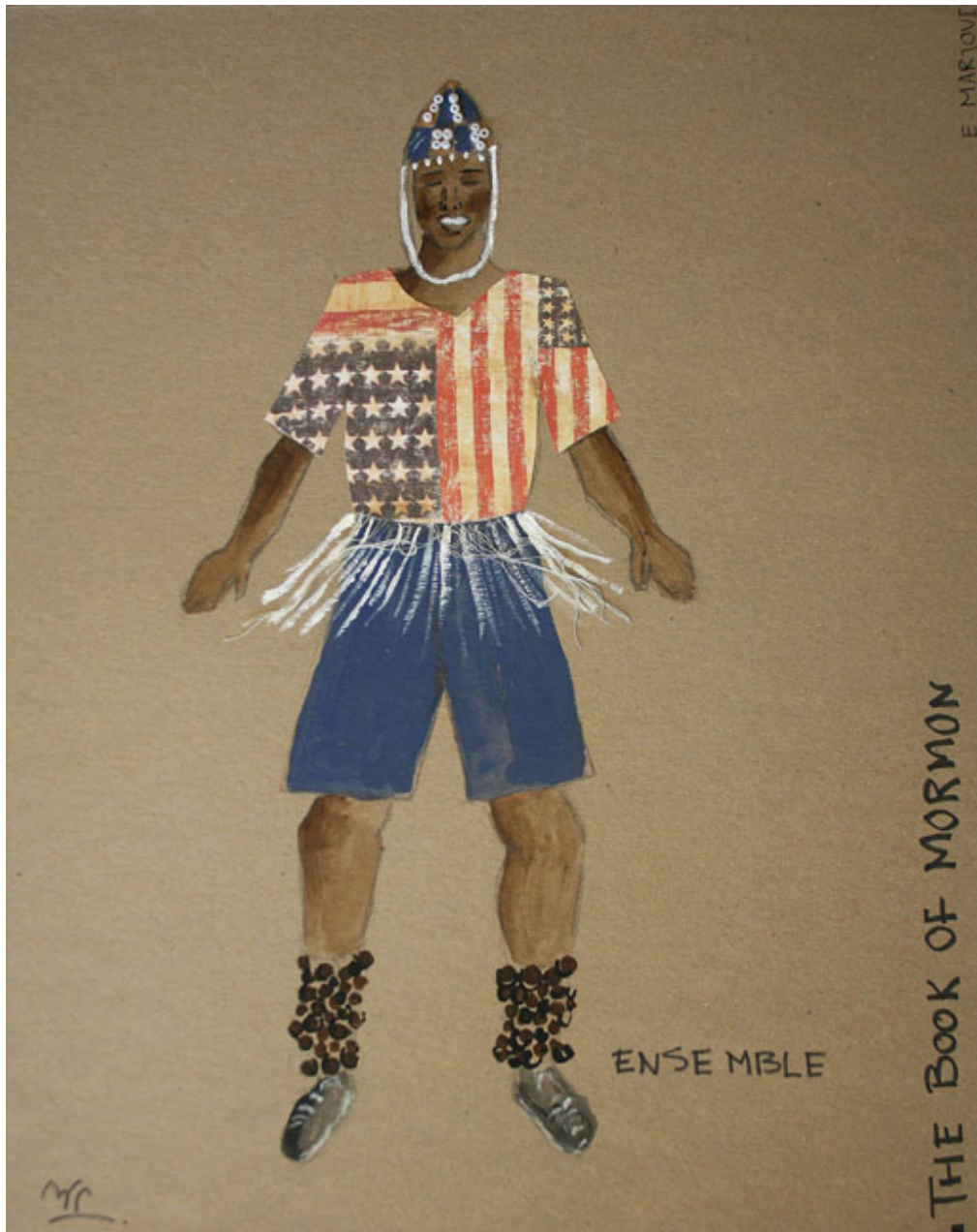
Ensemble 5



Ensemble 1



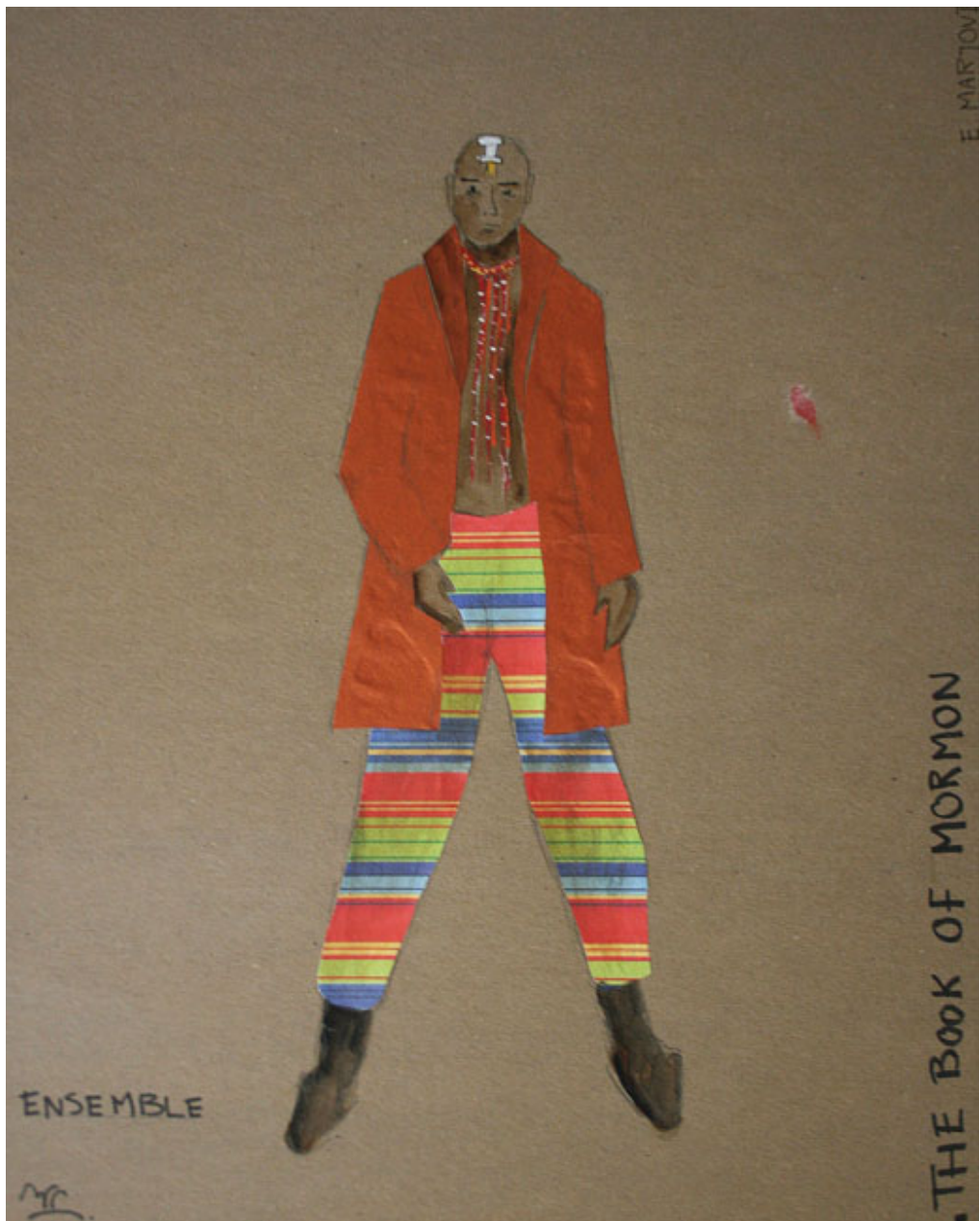
Ensemble 2



Ensemble 3



Ensemble 4



Ensemble 5



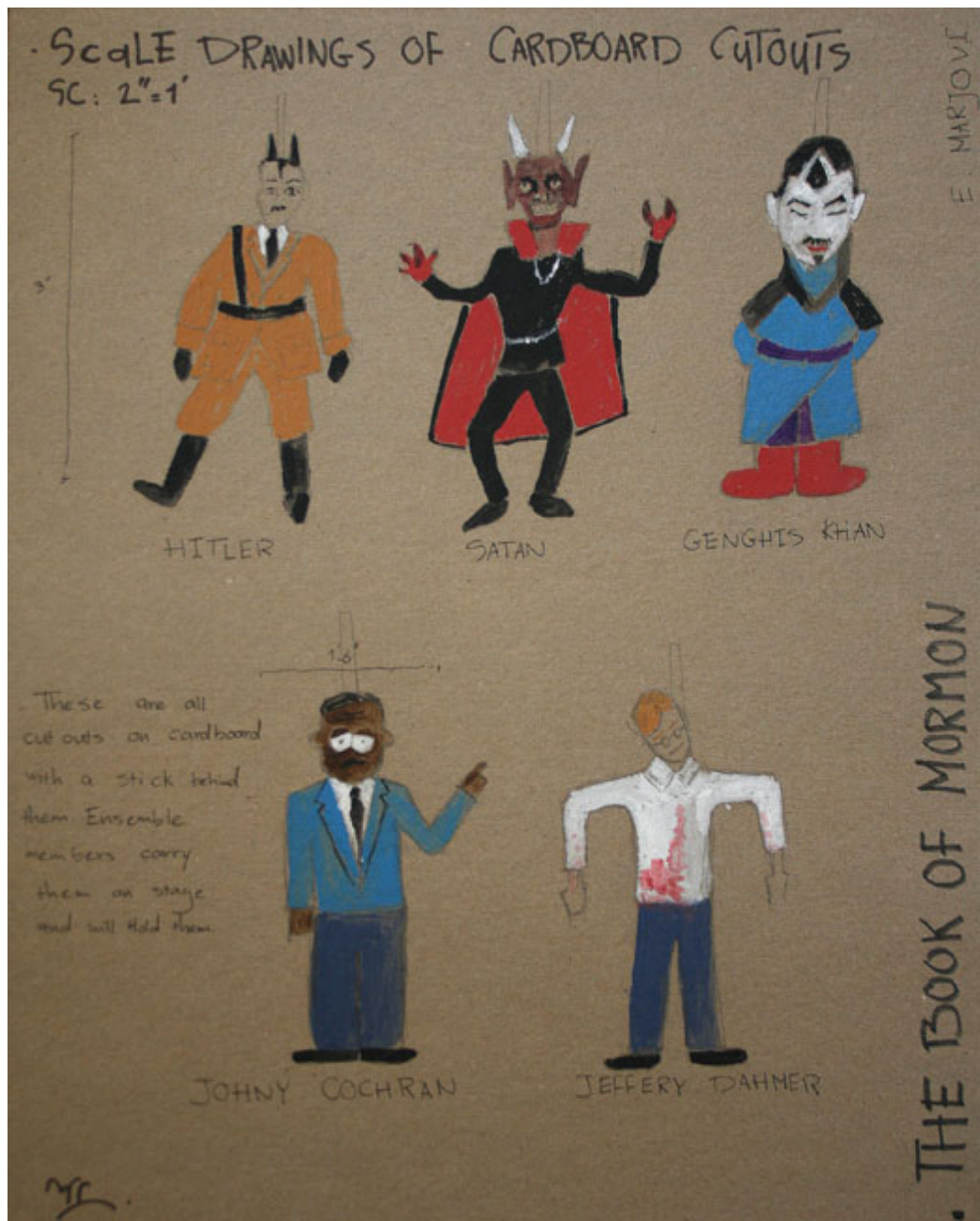
General



Guard 1



Guard 2



Creepy characters of spooky hell dream

VI - Lighting Design

Without lights, set and costumes are invisible and the true life of the stage is in lights. I started by drawing a very careful black and white storyboard that represented each act of the play. This was then transformed into my lighting plot and the countless possibilities that it can make to establish rhythm and fulfill the dramatic impact of the design concept.

My approach to lighting starts by dividing the stage into lighting areas. In this case I had 14 areas. Then I created a light key for all the areas. I used two front lights, two backlights, two top lights and four sidelights (two from each side). One of the two lamps for each direction is gelled in a warm color (ex: L152/pale gold) and the other in a cool color (ex: L119/dark blue). With these any area could be washed with any variety of cool and warm colors. I also put two follow spots on the balcony sides to get concentrated lighting areas for some scenes. I also have a cyc in the background, which reflects different colors on it according to the needs of different scenes.

Along with my basic plot that illuminates the stage, I also wanted to get lights throughout the trees of my portals. I found LED light bulbs serving my purpose. They offer an infinite combination of colors, including finely controlled color-changing effect and are programmable and very energy-efficient. I put hundreds of them in small units (boxes) behind the portals and eventually they make light curtains shining through the portals.

I used color scrollers in my down lights to create dramatic movements and for quick color changes at the beginning and end of songs like *Hello* or *Joseph Smith, American Moses*.

In general I tried to have enough lights to carefully highlight the actors in different scenes, to affect audience without really calling their attention to light itself. The goal is to balance beauty and harmony and help setting the dark elements of Ugandans' lives to sunny melodies.

| Channel Hook up | | | | |
|-----------------|-------------|-------------|----------------------|---------------|
| Channel | Inst Type | Purpose | Color | Position |
| | Follow Spot | Follow spot | NC, L170, L144,154 | Balc. Rail HL |
| | Follow Spot | Follow spot | NC, L170, L144, L154 | Balc. Rail-HR |
| | 26° S4 | | | Rt Box 2 |
| | 26° S4 | | | Rt Box 2 |
| | 26° S4 | | | Lft Box 2 |
| | 26° S4 | | | Lft Box 2 |
| 1 | 19° S4 | | | BEAM |
| | 19° S4 | | | BEAM |
| | 19° S4 | A | L152 | BEAM |
| | 19° S4 | | | BEAM |
| 2 | 19° S4 | A | L152 | BEAM |
| 3 | 19° S4 | F | L152 | BEAM |
| 4 | 19° S4 | F | L152 | BEAM |
| 5 | 19° S4 | B | L152 | BEAM |
| 6 | 19° S4 | B | L152 | BEAM |
| 7 | 19° S4 | J | L152 | BEAM |
| 8 | 19° S4 | J | L152 | BEAM |
| 9 | 19° S4 | G | L152 | BEAM |
| 10 | 19° S4 | G | L152 | BEAM |
| 11 | 19° S4 | M | L152 | BEAM |
| 12 | 19° S4 | M | L152 | BEAM |
| 13 | 19° S4 | C | L152 | BEAM |
| 14 | 19° S4 | C | L152 | BEAM |
| 15 | 19° S4 | K | L152 | BEAM |
| 16 | 19° S4 | K | L152 | BEAM |
| 17 | 19° S4 | H | L152 | BEAM |
| 18 | 19° S4 | H | L152 | BEAM |
| 19 | 19° S4 | N | L152 | BEAM |
| 20 | 19° S4 | N | L152 | BEAM |
| 21 | 19° S4 | D | L152 | BEAM |
| 22 | 19° S4 | D | L152 | BEAM |
| 23 | 19° S4 | L | L152 | BEAM |
| 24 | 19° S4 | L | L152 | BEAM |
| 25 | 19° S4 | I | L152 | BEAM |
| 26 | 19° S4 | E | L152 | BEAM |
| 27 | 19° S4 | E | L152 | BEAM |
| 28 | 36° S4 | B | L144 | Rt Box 4 |
| | 26° S4 | D | L144 | Rt Box 4 |
| | 19° S4 | F | L144 | Rt Box 4 |

Channel Hook up

| Channel | Inst Type | Purpose | Color | Position |
|---------|-----------------|---------|----------------|-----------|
| 29 | 36° S4 | A | L144 | Rt Box 4 |
| | 26° S4 | C | L144 | Rt Box 4 |
| | 19° S4 | E | L144 | Rt Box 4 |
| 30 | 36° S4 | H | L116 | Rt Box 3 |
| | 26° S4 | J | L116 | Rt Box 3 |
| | 19° S4 | L | L116 | Rt Box 3 |
| 31 | 36° S4 | G | L116 | Rt Box 3 |
| | 26° S4 | I | L116 | Rt Box 3 |
| | 19° S4 | K | L116 | Rt Box 3 |
| 32 | 36° S4 | N | L116 | Rt Box 2 |
| 33 | 36° S4 | M | L116 | Rt Box 2 |
| 34 | 36° S4 | E | L148 | Lft Box 4 |
| | 26° S4 | C | L148 | Lft Box 4 |
| | 19° S4 | A | L148 | Lft Box 4 |
| 35 | 36° S4 | I | L148 | Lft Box 4 |
| | 26° S4 | D | L148 | Lft Box 4 |
| | 19° S4 | B | L148 | Lft Box 4 |
| 36 | 36° S4 | G | L102 | Lft Box 3 |
| | 26° S4 | L | L102 | Lft Box 3 |
| | 19° S4 | J | L102 | Lft Box 3 |
| 37 | 36° S4 | H | L102 | Lft Box 3 |
| | 26° S4 | F | L102 | Lft Box 3 |
| | 19° S4 | K | L102 | Lft Box 3 |
| 38 | 36° S4 | M | L102 | Lft Box 2 |
| 39 | 36° S4 | N | L102 | Lft Box 2 |
| 40 | Source 4 PARNel | A | color scroller | BRIDGE-DS |
| 41 | Source 4 PARNel | B | Color scroller | BRIDGE-DS |
| 42 | Source 4 PARNel | C | Color scroller | BRIDGE-DS |
| 43 | Source 4 PARNel | D | Color scroller | BRIDGE-DS |
| 44 | Source 4 PARNel | E | Color scroller | BRIDGE-DS |
| 45 | Source 4 PARNel | A | L119 | BRIDGE-US |
| 46 | Source 4 PARNel | A | L109 | BRIDGE-US |
| 47 | Source 4 PARNel | B | L119 | BRIDGE-US |
| 48 | Source 4 PARNel | B | L109 | BRIDGE-US |
| 49 | Source 4 PARNel | C | L119 | BRIDGE-US |
| 50 | Source 4 PARNel | C | L109 | BRIDGE-US |
| 51 | Source 4 PARNel | D | L119 | BRIDGE-US |
| 52 | Source 4 PARNel | D | L109 | BRIDGE-US |
| 53 | Source 4 PARNel | E | L119 | BRIDGE-US |
| 54 | Source 4 PARNel | E | L109 | BRIDGE-US |
| 55 | Source 4 PARNel | F | L119 | ELEC- 2 |

Channel Hook up

| Channel | Inst Type | Purpose | Color | Position |
|----------------|------------------|----------------|----------------|-----------------|
| 56 | Source 4 PARNel | F | Color scroller | ELEC- 2 |
| 57 | Source 4 PARNel | F | L109 | ELEC- 2 |
| 58 | Source 4 PARNel | G | L119 | ELEC- 2 |
| 59 | Source 4 PARNel | G | Color scroller | ELEC- 2 |
| 60 | Source 4 PARNel | G | L109 | ELEC- 2 |
| 61 | Source 4 PARNel | H | L119 | ELEC- 2 |
| 62 | Source 4 PARNel | H | Color scroller | ELEC- 2 |
| 63 | Source 4 PARNel | H | L109 | ELEC- 2 |
| 64 | Source 4 PARNel | I | L119 | ELEC- 2 |
| 65 | Source 4 PARNel | I | Color scroller | ELEC- 2 |
| 66 | Source 4 PARNel | I | L109 | ELEC- 2 |
| 67 | Source 4 PARNel | J | L119 | ELEC-3 |
| 68 | Source 4 PARNel | J | Color scroller | ELEC-3 |
| 69 | Source 4 PARNel | J | L109 | ELEC-3 |
| 70 | Source 4 PARNel | K | L119 | ELEC-3 |
| 71 | Source 4 PARNel | K | Color scroller | ELEC-3 |
| 72 | Source 4 PARNel | K | L109 | ELEC-3 |
| 73 | Source 4 PARNel | L | L119 | ELEC-3 |
| 74 | Source 4 PARNel | L | Color scroller | ELEC-3 |
| 75 | Source 4 PARNel | L | L109 | ELEC-3 |
| 76 | 36° S4 | M | L144 | ELEC-4 |
| 77 | 36° S4 | N | L144 | ELEC-4 |
| 78 | Source 4 PARNel | M | L119 | ELEC-4 |
| 79 | Source 4 PARNel | M | Color scroller | ELEC-4 |
| 80 | Source 4 PARNel | M | L109 | ELEC-4 |
| 81 | Source 4 PARNel | N | L119 | ELEC-4 |
| 82 | Source 4 PARNel | N | Color scroller | ELEC-4 |
| 83 | Source 4 PARNel | N | L109 | ELEC-4 |
| 84 | 36° S4 | M | L148 | ELEC-4 |
| 85 | 36° S4 | N | L148 | ELEC-4 |
| 114 | 36° S4 | A | L144 | SR Prosc. Boom |
| 115 | 36° S4 | B | L144 | SR Prosc. Boom |
| 116 | 36° S4 | C | L144 | SR Prosc. Boom |
| 117 | 36° S4 | D | L144 | SR Prosc. Boom |
| 118 | 36° S4 | E | L144 | SR Prosc. Boom |
| 119 | 36° S4 | F | L144 | Boom 1 |
| 120 | 36° S4 | G | L144 | Boom 1 |
| 121 | 36° S4 | H | L144 | Boom 1 |
| 122 | 36° S4 | I | L144 | Boom 1 |
| 123 | 36° S4 | J | L144 | Boom 2 |
| 124 | 36° S4 | K | L144 | Boom 2 |

Channel Hook up

| Channel | Inst Type | Purpose | Color | Position |
|-----------------|------------------|----------------|------------------|-----------------|
| 125 | 36° S4 | L | L144 | Boom 2 |
| 126 | 36° S4 | E | L148 | SL Prosc. Boom |
| 127 | 36° S4 | D | L148 | SL Prosc. Boom |
| 128 | 36° S4 | C | L148 | SL Prosc. Boom |
| 129 | 36° S4 | B | L148 | SL Prosc. Boom |
| 130 | 36° S4 | A | L148 | SL Prosc. Boom |
| 131 | 36° S4 | L | L148 | Boom 4 |
| 132 | 36° S4 | K | L148 | Boom 4 |
| 133 | 36° S4 | J | L148 | Boom 4 |
| 134 | 36° S4 | I | L148 | Boom 3 |
| 135 | 36° S4 | H | L148 | Boom 3 |
| 136 | 36° S4 | G | L148 | Boom 3 |
| 137 | 36° S4 | F | L148 | Boom 3 |
| 102,103,104,105 | Iris 4 | cyc | L113,122,132,102 | ELEC-5 |
| 106,107,108,109 | Iris 4 | cyc | L113,122,132,102 | ELEC-5 |
| 110,111,112,113 | Iris 4 | cyc | L113,122,132,102 | ELEC-5 |
| 86,87,88,89 | Iris 4 | cyc | L113,122,132,102 | ELEC-5 |
| 90,91,92,93 | Iris 4 | cyc | L113,122,132,102 | ELEC-5 |
| 94,95,96,97 | Iris 4 | cyc | L113,122,132,102 | ELEC-5 |
| 98,99,100,101 | Iris 4 | cyc | L113,122,132,102 | ELEC-5 |

Channel Hook up

| Instrument Schedule | | | | | | |
|---------------------|-------------|--------|---------|-------------|---------|-------------|
| Position | Unit Number | Dimmer | Channel | Inst Type | Wattage | Purpose |
| Balc. Rail HL | | | | Follow Spot | 575W | Follow spot |
| Balc. Rail-HR | | | | Follow Spot | 575W | Follow spot |
| BEAM | 1 | 13 | 1 | 19° S4 | 575W | |
| | 2 | 14 | 1 | 19° S4 | 575W | |
| | 3 | 15 | 1 | 19° S4 | 575W | A |
| | 4 | 16 | 2 | 19° S4 | 575W | A |
| | 5 | 17 | 1 | 19° S4 | 575W | |
| | 6 | 18 | 3 | 19° S4 | 575W | F |
| | 7 | 19 | 4 | 19° S4 | 575W | F |
| | 8 | 20 | 5 | 19° S4 | 575W | B |
| | 9 | 21 | 6 | 19° S4 | 575W | B |
| | 10 | 22 | 7 | 19° S4 | 575W | J |
| | 11 | 23 | 8 | 19° S4 | 575W | J |
| | 12 | 24 | 9 | 19° S4 | 575W | G |
| | 13 | 25 | 10 | 19° S4 | 575W | G |
| | 14 | 26 | 11 | 19° S4 | 575W | M |
| | 15 | 27 | 12 | 19° S4 | 575W | M |
| | 16 | 28 | 13 | 19° S4 | 575W | C |
| | 17 | 29 | 14 | 19° S4 | 575W | C |
| | 18 | 30 | 15 | 19° S4 | 575W | K |
| | 19 | 31 | 16 | 19° S4 | 575W | K |
| | 20 | 32 | 17 | 19° S4 | 575W | H |
| | 21 | 33 | 18 | 19° S4 | 575W | H |
| | 22 | 34 | 19 | 19° S4 | 575W | N |
| | 23 | 35 | 20 | 19° S4 | 575W | N |
| | 24 | 36 | 21 | 19° S4 | 575W | D |
| | 25 | 37 | 22 | 19° S4 | 575W | D |
| | 26 | 38 | 23 | 19° S4 | 575W | L |
| | 27 | 39 | 24 | 19° S4 | 575W | L |
| | 28 | 40 | 25 | 19° S4 | 575W | I |
| | 29 | 41 | 26 | 19° S4 | 575W | E |
| | 30 | 42 | 27 | 19° S4 | 575W | E |
| Boom 1 | 1 | | 119 | 36° S4 | 575W | F |
| | 2 | | 120 | 36° S4 | 575W | G |
| | 3 | | 121 | 36° S4 | 575W | H |
| | 4 | | 122 | 36° S4 | 575W | I |

Instrument Schedule

| Position | Unit Number | Dimmer | Channel | Inst Type | Wattage | Purpose |
|-----------|-------------|--------|---------|-----------------|----------|---------|
| Boom 2 | 1 | | 123 | 36° S4 | 575W | J |
| | 2 | | 124 | 36° S4 | 575W | K |
| | 3 | | 125 | 36° S4 | 575W | L |
| Boom 3 | 1 | | 134 | 36° S4 | 575W | I |
| | 2 | | 135 | 36° S4 | 575W | H |
| | 3 | | 136 | 36° S4 | 575W | G |
| | 4 | | 137 | 36° S4 | 575W | F |
| Boom 4 | 1 | | 131 | 36° S4 | 575W | L |
| | 2 | | 132 | 36° S4 | 575W | K |
| | 3 | | 133 | 36° S4 | 575W | J |
| BRIDGE-DS | 1 | | 40 | Source 4 PARNel | 575/750W | A |
| | 2 | | 41 | Source 4 PARNel | 575/750W | B |
| | 3 | | 42 | Source 4 PARNel | 575/750W | C |
| | 4 | | 43 | Source 4 PARNel | 575/750W | D |
| | 5 | | 44 | Source 4 PARNel | 575/750W | E |
| BRIDGE-US | 1 | | 45 | Source 4 PARNel | 575/750W | A |
| | 2 | | 46 | Source 4 PARNel | 575/750W | A |
| | 3 | | 47 | Source 4 PARNel | 575/750W | B |
| | 4 | | 48 | Source 4 PARNel | 575/750W | B |
| | 5 | | 49 | Source 4 PARNel | 575/750W | C |
| | 6 | | 50 | Source 4 PARNel | 575/750W | C |
| | 7 | | 51 | Source 4 PARNel | 575/750W | D |
| | 8 | | 52 | Source 4 PARNel | 575/750W | D |
| | 9 | | 53 | Source 4 PARNel | 575/750W | E |
| | 10 | | 54 | Source 4 PARNel | 575/750W | E |
| ELEC- 2 | 1 | | 55 | Source 4 PARNel | 575/750W | F |
| | 2 | | 56 | Source 4 PARNel | 575/750W | F |
| | 3 | | 57 | Source 4 PARNel | 575/750W | F |
| | 4 | | 58 | Source 4 PARNel | 575/750W | G |
| | 5 | | 59 | Source 4 PARNel | 575/750W | G |
| | 6 | | 60 | Source 4 PARNel | 575/750W | G |
| | 7 | | 61 | Source 4 PARNel | 575/750W | H |
| | 8 | | 62 | Source 4 PARNel | 575/750W | H |
| | 9 | | 63 | Source 4 PARNel | 575/750W | H |
| | 10 | | 64 | Source 4 PARNel | 575/750W | I |

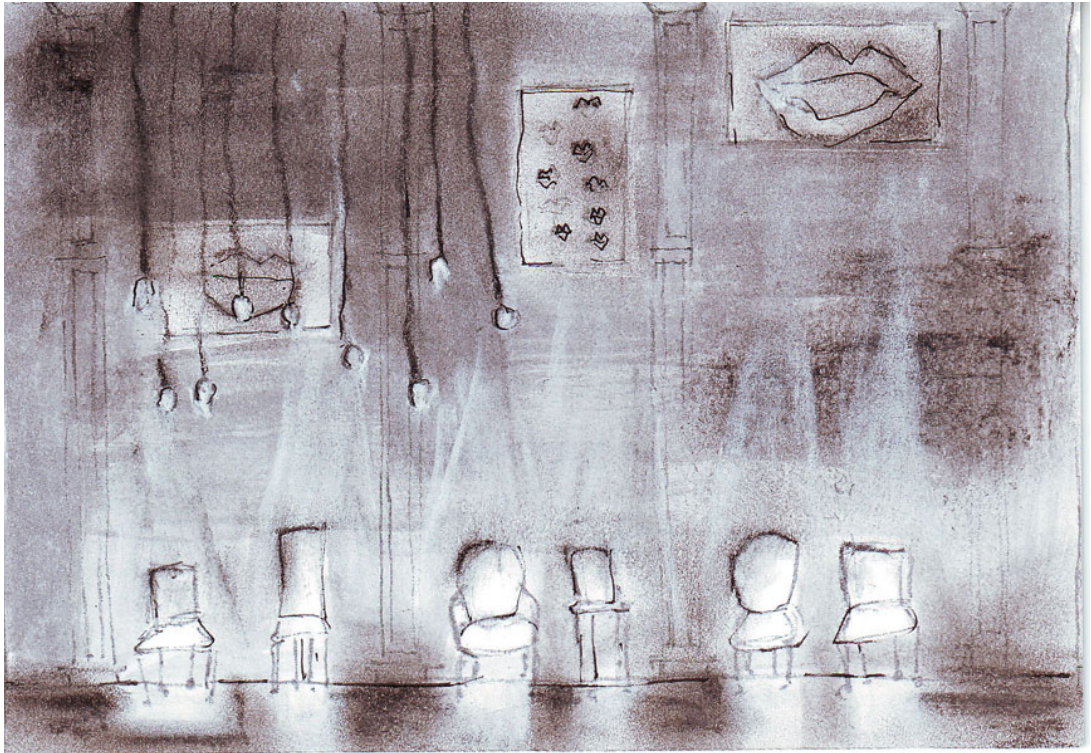
Instrument Schedule

| Position | Unit Number | Dimmer | Channel | Inst Type | Wattage | Purpose |
|-----------|-------------|--------|---------------|-----------------|----------|---------|
| | 11 | | 65 | Source 4 PARNel | 575/750W | I |
| | 12 | | 66 | Source 4 PARNel | 575/750W | I |
| ELEC-3 | 1 | | 67 | Source 4 PARNel | 575/750W | J |
| | 2 | | 68 | Source 4 PARNel | 575/750W | J |
| | 3 | | 69 | Source 4 PARNel | 575/750W | J |
| | 4 | | 70 | Source 4 PARNel | 575/750W | K |
| | 5 | | 71 | Source 4 PARNel | 575/750W | K |
| | 6 | | 72 | Source 4 PARNel | 575/750W | K |
| | 7 | | 73 | Source 4 PARNel | 575/750W | L |
| | 8 | | 74 | Source 4 PARNel | 575/750W | L |
| | 9 | | 75 | Source 4 PARNel | 575/750W | L |
| ELEC-4 | 1 | | 76 | 36° S4 | 575W | M |
| | 2 | | 77 | 36° S4 | 575W | N |
| | 3 | | 78 | Source 4 PARNel | 575/750W | M |
| | 4 | | 79 | Source 4 PARNel | 575/750W | M |
| | 5 | | 80 | Source 4 PARNel | 575/750W | M |
| | 6 | | 81 | Source 4 PARNel | 575/750W | N |
| | 7 | | 82 | Source 4 PARNel | 575/750W | N |
| | 8 | | 83 | Source 4 PARNel | 575/750W | N |
| | 9 | | 84 | 36° S4 | 575W | M |
| | 10 | | 85 | 36° S4 | 575W | N |
| ELEC-5 | 1 | | 86,87,88,89 | Iris 4 | 1000 | cyc |
| | 2 | | 90,91,92,93 | Iris 4 | 1000 | cyc |
| | 3 | | 94,95,96,97 | Iris 4 | 1000 | cyc |
| | 4 | | 98,99,100,101 | Iris 4 | 1000 | cyc |
| | 5 | | ##### | Iris 4 | 1000 | cyc |
| | 6 | | ##### | Iris 4 | 1000 | cyc |
| | 7 | | ##### | Iris 4 | 1000 | cyc |
| Lft Box 2 | 1 | 241 | | 26° S4 | 575W | |
| | 2 | 242 | | 26° S4 | 575W | |
| | 3 | 243 | 38 | 36° S4 | 575W | M |
| | 4 | 244 | 39 | 36° S4 | 575W | N |
| Lft Box 3 | 1 | 52 | 36 | 19° S4 | 575W | J |
| | 2 | 50 | 37 | 19° S4 | 575W | K |
| | 3 | 52 | 36 | 26° S4 | 575W | L |
| | 4 | 50 | 37 | 26° S4 | 575W | F |

Instrument Schedule

| Position | Unit Number | Dimmer | Channel | Inst Type | Wattage | Purpose |
|---------------|-------------|--------|---------|-----------|---------|---------|
| | 5 | 52 | 36 | 36° S4 | 575W | G |
| | 6 | 50 | 37 | 36° S4 | 575W | H |
| Lft Box 4 | 1 | 54 | 34 | 19° S4 | 575W | A |
| | 2 | 53 | 35 | 19° S4 | 575W | B |
| | 3 | 54 | 34 | 26° S4 | 575W | C |
| | 4 | 53 | 35 | 26° S4 | 575W | D |
| | 5 | 54 | 34 | 36° S4 | 575W | E |
| | 6 | 53 | 35 | 36° S4 | 575W | I |
| Rt Box 2 | 1 | 237 | | 26° S4 | 575W | |
| | 2 | 238 | | 26° S4 | 575W | |
| | 3 | 239 | 32 | 36° S4 | 575W | N |
| | 4 | 240 | 33 | 36° S4 | 575W | M |
| Rt Box 3 | 1 | 43 | 30 | 19° S4 | 575W | L |
| | 2 | 44 | 31 | 19° S4 | 575W | K |
| | 3 | 43 | 30 | 26° S4 | 575W | J |
| | 4 | 44 | 31 | 26° S4 | 575W | I |
| | 5 | 43 | 30 | 36° S4 | 575W | H |
| | 6 | 44 | 31 | 36° S4 | 575W | G |
| Rt Box 4 | 1 | 46 | 28 | 19° S4 | 575W | F |
| | 2 | 48 | 29 | 19° S4 | 575W | E |
| | 3 | 46 | 28 | 26° S4 | 575W | D |
| | 4 | 48 | 29 | 26° S4 | 575W | C |
| | 5 | 46 | 28 | 36° S4 | 575W | B |
| | 6 | 48 | 29 | 36° S4 | 575W | A |
| L Prosc. Boor | 1 | | 126 | 36° S4 | 575W | E |
| | 2 | | 127 | 36° S4 | 575W | D |
| | 3 | | 128 | 36° S4 | 575W | C |
| | 4 | | 129 | 36° S4 | 575W | B |
| | 5 | | 130 | 36° S4 | 575W | A |
| R Prosc. Boor | 2 | | 114 | 36° S4 | 575W | A |
| | 2 | | 115 | 36° S4 | 575W | B |
| | 3 | | 116 | 36° S4 | 575W | C |
| | 4 | | 117 | 36° S4 | 575W | D |
| | 5 | | 118 | 36° S4 | 575W | E |

Instrument Schedule

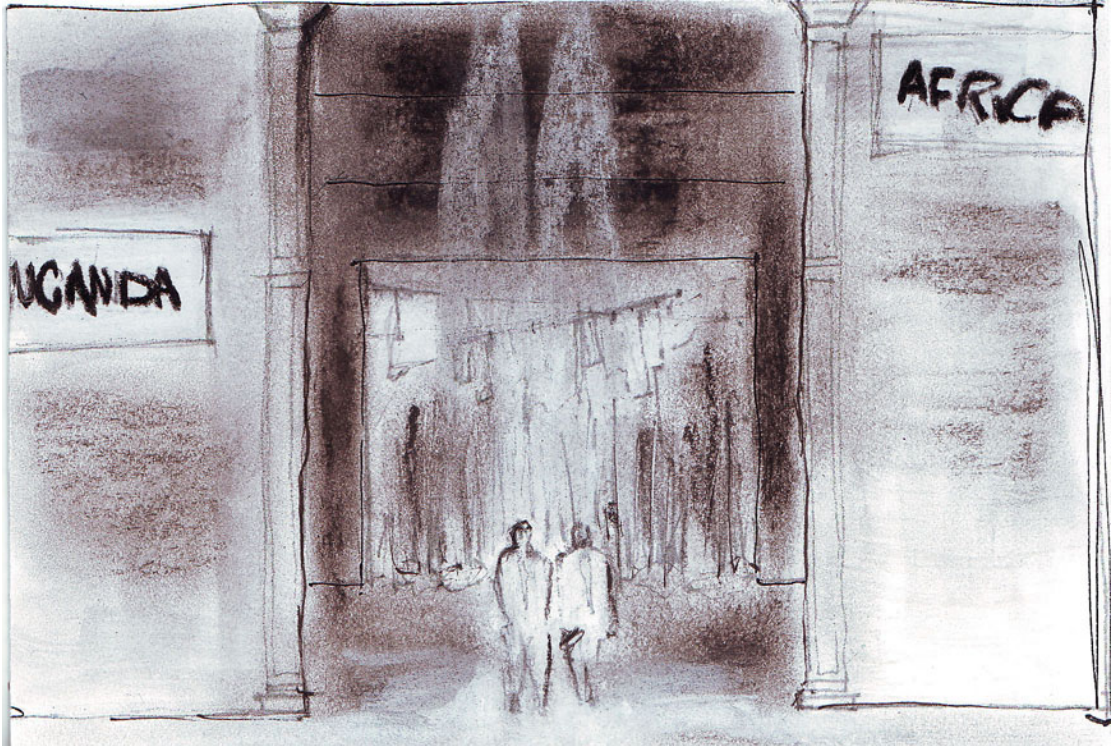


- **Mormon missionary center**
Lighting story board



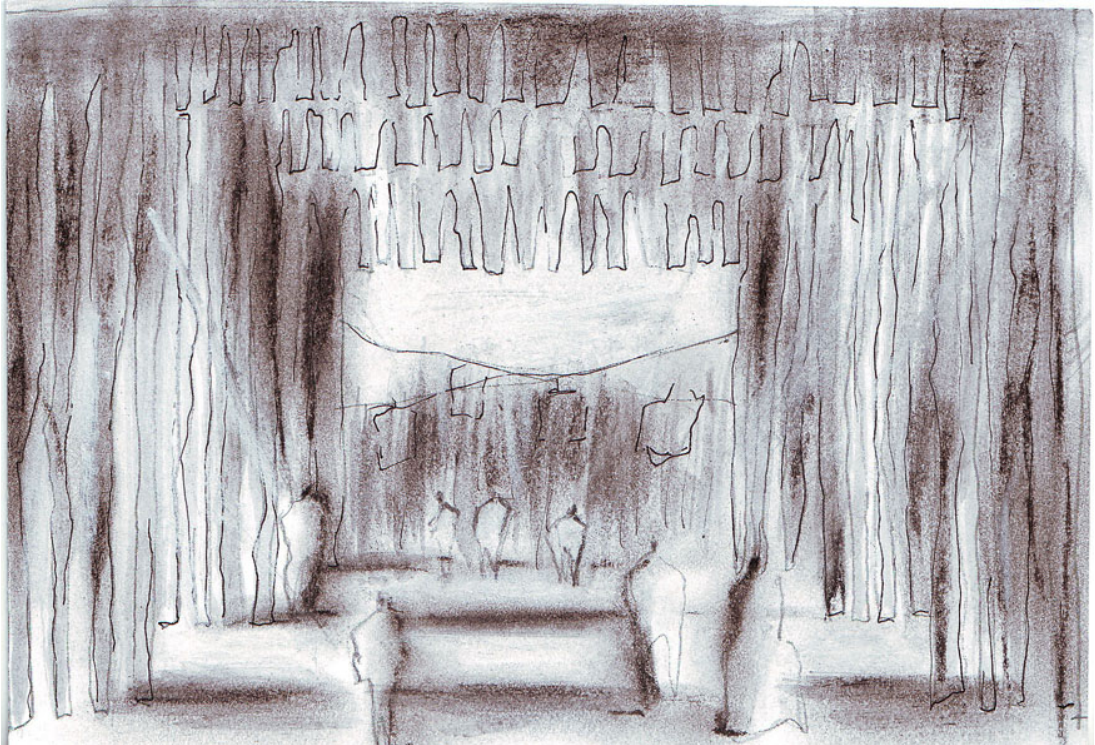
- Salt Lake City airport

Lighting story board



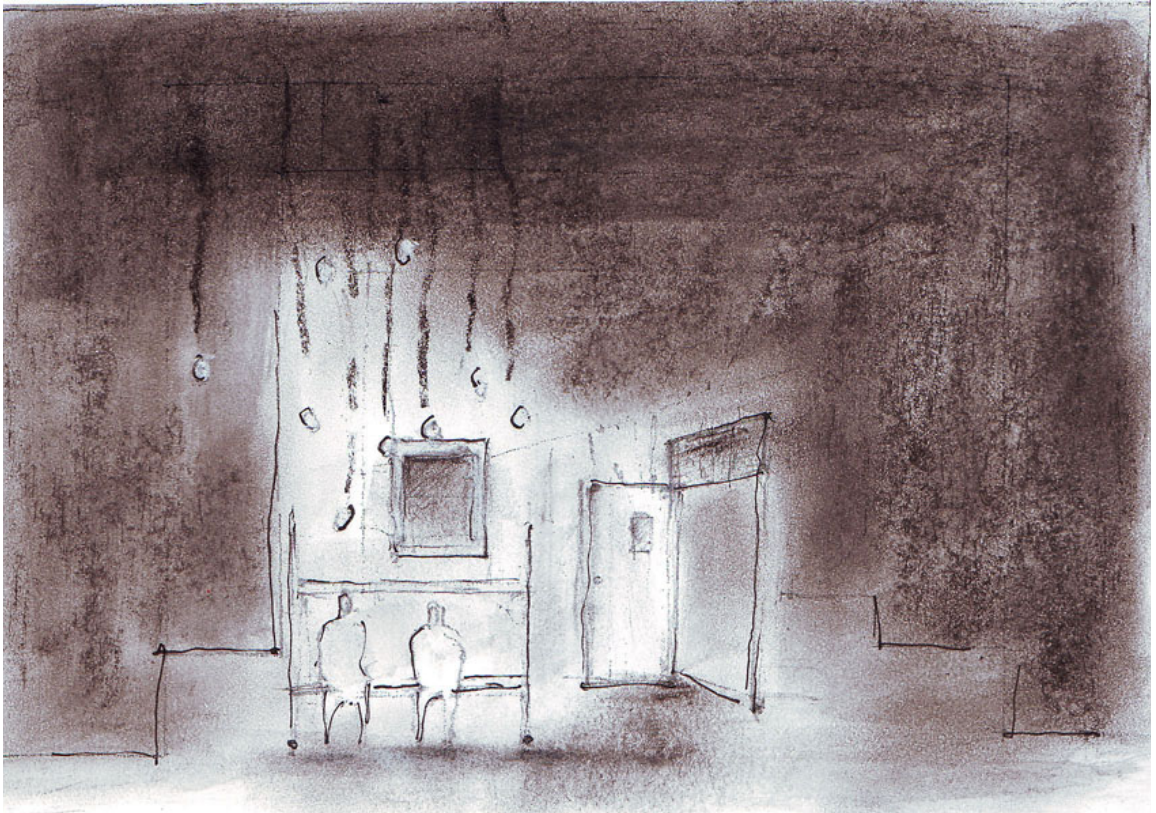
- **First arrival in the village**

Lighting story board



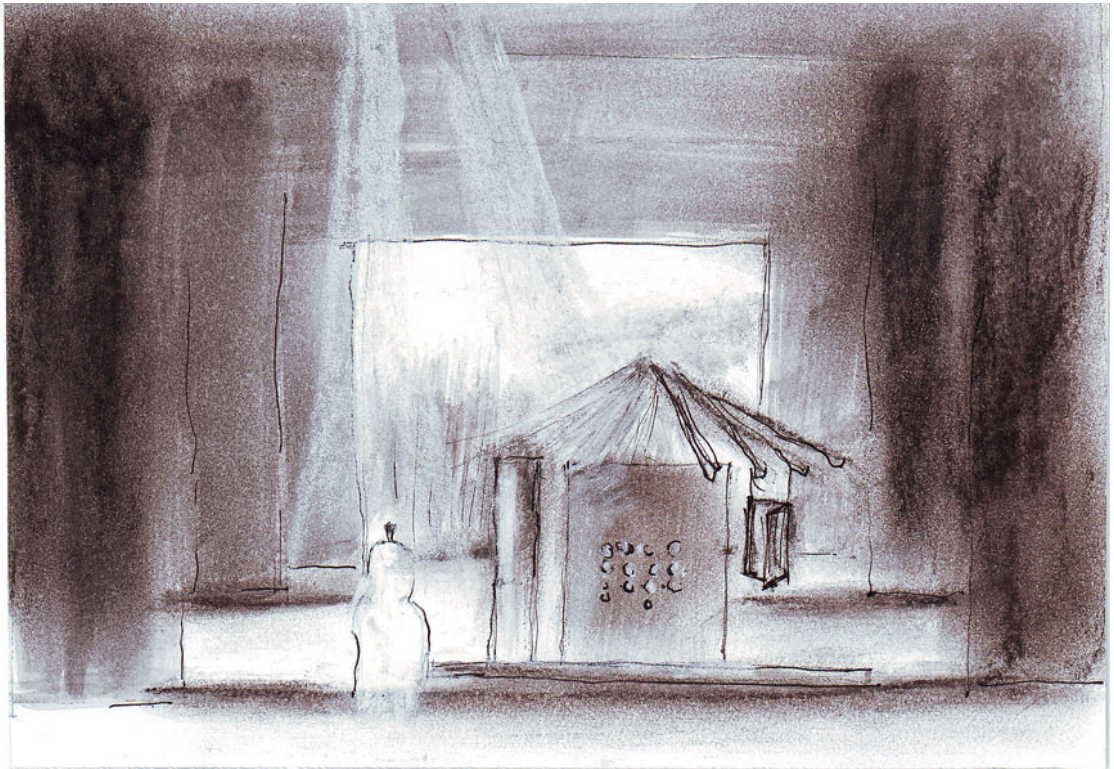
- **Small village in Uganda**

Lighting story board



- **Mormon living quarter**

Lighting story board



- **Nabulungi's house**

Lighting story board



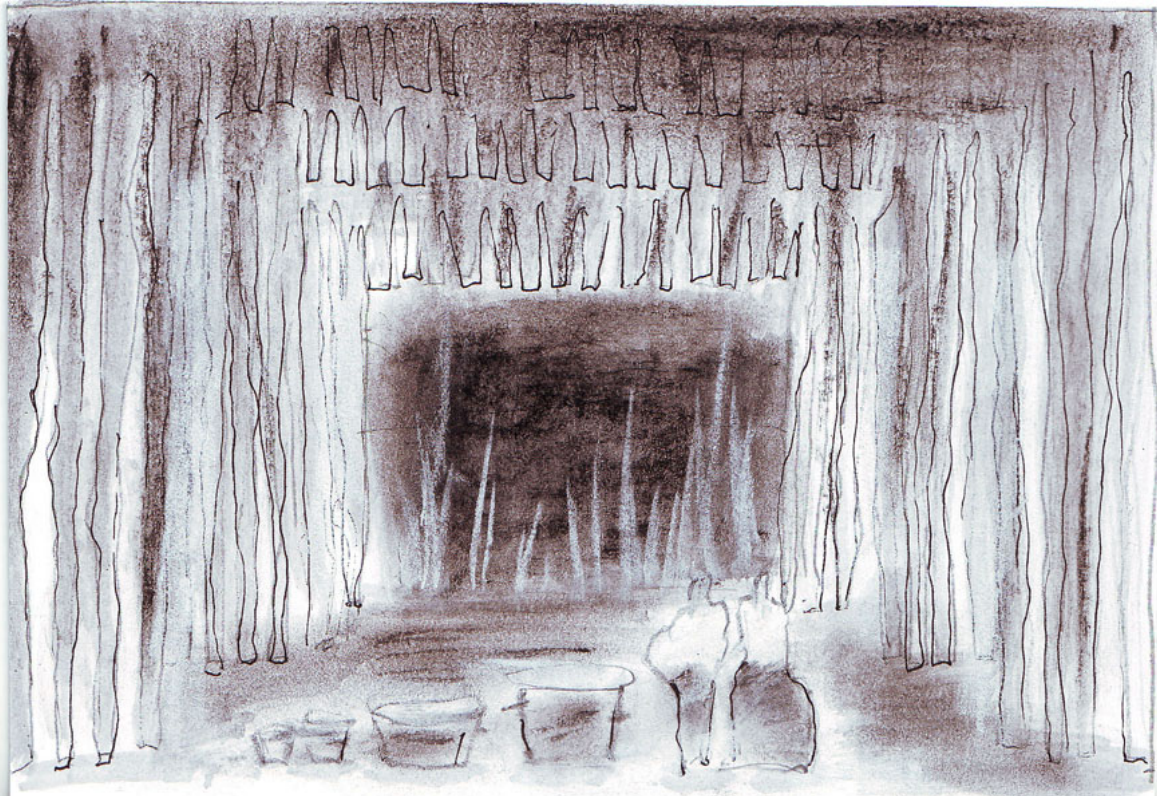
- **General's camp**

Lighting story board



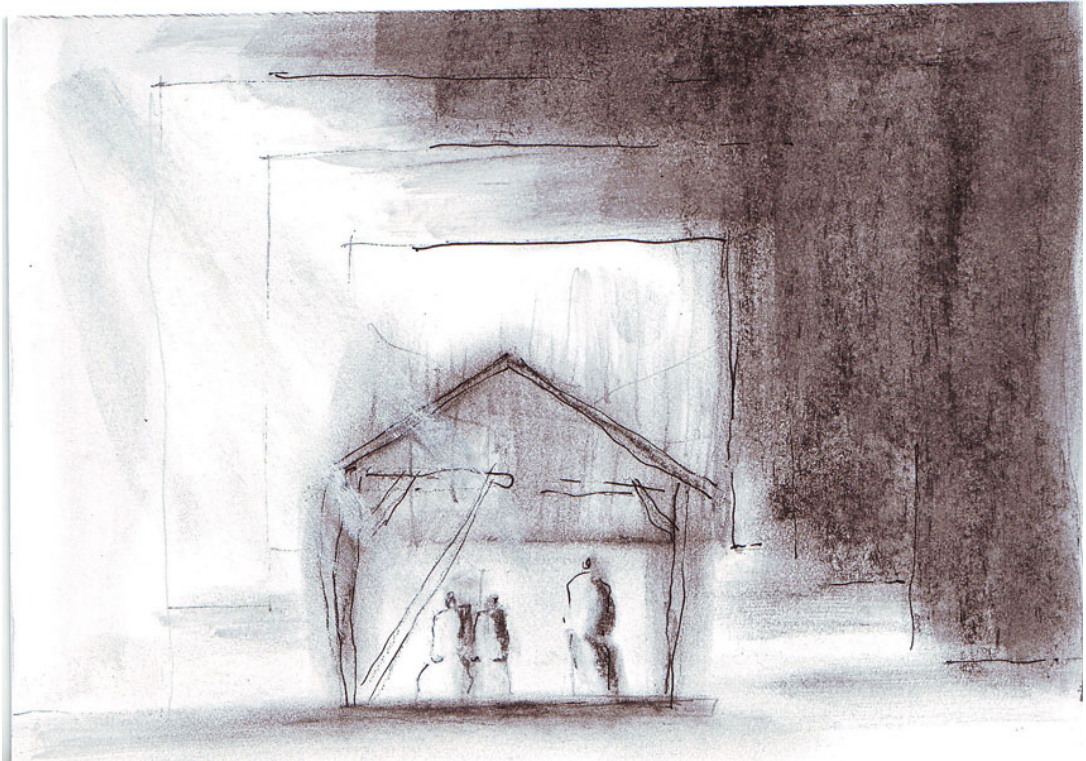
- **Spooky hell dream**

Lighting story board



- **Baptism**

Lighting story board



- **Kafe**

Lighting story board

VII _ Conclusion

The Book Of Mormon is not anti-Mormon and does not show indifference to the difficulties of Africans. It is very outspoken, hilarious, and filled with surprises and imagination. I tried to be fearless in creating the scenography for it while achieving an artistic cohesiveness. My designs support the dynamic environment and text by subtle indications of place while keeping the visual emphasis on actors.

The show closes with the Mormons determining to stick around and change the Ugandans' social reality. As one new convert sings, "I am a Latter-day Saint/ I help all those I can/ The only latter day that matters is tomorrow!" The gift that script gives is that fate is different from religion, and what sheer, hope and help can bring. This reminds me of Saadi, a major Persian poet who said:

*Human beings are members of a whole,
In creation of one essence and soul.
If one member is afflicted with pain,
Other members uneasy will remain.
If you've no sympathy for human pain,
The name of human you cannot retain!*

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